THE DEFINITIVE BOOK

ENCYCLOPEDIA OF CHESS PROBLEMS

THEMES AND TERMS

Chess Informant
SINCE 1966

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MILAN VELIMIROVIĆ
KARI VALTONEN

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Odgovorni urednik • Главный редактор • Editor-in-chief • Chefredakteur •
Rédacteur en chef • Redactor en jefe

Branko Tadić

Redakcija • Редакционна коллеги • Editorial board • Redaktion •
Collège de rédaction • Colegio de redacción

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ISBN 978-86-7297-064-7

Izdavač • Издатель • Publisher • Herausgeber • Editeur • Editorial

Šahovski informator

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FOREWORD

A lot of courage was needed to undertake, within an extremely tight timetable, the "impossible mission" of coping with such a comprehensive task as displayed in this book, which covers practically all aspects of chess composition.

Behind this there stood a special situation, where the general manager of "Chess Informant" has found it in his interest to invest in such a project, provided that the chief editor is GM Milan Velimirović. And indeed, one could not ask for a better qualified man for the job. In a lucky coincidence, Kari Valtonen who happened to gather a lot of material suitable for the book joined forces with Milan and these two with the help of several enthusiastic friends managed to present us with this mammoth enterprise – the encyclopedia before you.

Every fan of chess composition can find in this book something of interest. The undersigned finds appeal in most aspects of the book, but being biased by his personal composing activity, particularly so in the core parts referring to themes and terms. For the undersigned, browsing through these extensive parts has been a fascinating "journey among the stars".

Nowadays it seems that the time of basic themes is over. The time of the more complex themes has come, but these must preserve a number of basic characteristics: internal coherence and logic, a high prospective for inspiring composing and a strong survival capability which can only be verified over time.

The themes should expose the potentials hidden in the contingent rules of chess – their power to create things of beauty, which in the case of chess compositions are dependent entities, as they are man-made. Beauty in chess composition is not constant but a dynamic concept. Taste will change over time, and like the stars in the skies, themes have their periods of flourishing and decline, depending on the amount of life or energy they possess, and how long it will take for each to burn its entire vitality before turning into a white dwarf.

This book seems to have taken these or similar criteria into consideration. Hopefully the number of counter-examples is negligible and can easily be adjusted in a future edition.

This comprehensive encyclopedia is special in our field of chess composition and will be enjoyed by chess players as well. It is a must in the library of all lovers of chess problems and studies.

Uri Avner
GM of Chess Composition
Honorary President of the WFCC
Ramat Gan, July 12th 2012

PREFACE

The origin of this work dates back in the late 1960s, when the authors took their first steps as problemists. In time, there arose a need to familiarize with the theory and terminology of chess problems, because our engagements as writers and editors called for deepening our knowledge of various aspects of chess compositions.

Lack of reference works was not a problem, certainly not if you acquired even superficial command of major languages: there were general chess encyclopedias, more problem-oriented guides, and a great number of annotated problem collections etc. And of course, the "language of chess" is international: chess problems speak for themselves, even without commentaries.

However, we feel that there was and still is need and demand for another work of reference, where not only problemists and endgame study enthusiasts, but all chess-oriented persons, who come across with special vocabulary pertinent to chess compositions, can find "first aid" for their terminological needs. In particular, we have over-the-board players in mind.

For this purpose, our primary goal has been to gather in one volume as much as possible of what could be obtained from other books dealing with chess problem and endgame study terms and themes. If we had to list the books that have served as examples, the following ones stand out: *Simple Two-Move Themes* (published in 1924) by Alain C. White And Frederic Bonner Feast, *Antiform* (1929) by Franz Palatz and Alfred W. Mondgrédien, *Thema-boek* (1948) by Albert M. Koldijk & Frederik W. Nanning, *Šahovski Problem* (1949) by Nenad Petrović, *Chess Problems: Introduction to an Art* (1963) by Michael Lipton, Robin C. O. Matthews and John M. Rice, *Problemschach* (1968) by Werner Sidler, *A Guide to Fairy Chess* (1963) by Anthony S. M. Dickins, *Dizionario Enciclopedico degli Scacchi* (1971) by Adriano Chicco and & Giorgio Porreca, *Test Tube Chess* (1972) by John Roycroft, *Matematika na šakhmatnoy* doske (1976) by Yevgeny Ya. Gik, *Prontuario del problemista* (1977) by Gino Mentasti, *Slovar' šakhmatnoy kompozitsii* (1982) by Nikolay Zelepukin, *Chess Problems: Tasks and Records* (1995, 2001) by Jeremy Morse, *Chess Wizardry: The New ABC of Chess Problems* (1996) by John Rice, and the most recent *Slovar' terminov šakhmatnoy kompozitsii* (2004), edited by Mark Bassisty and written by a number of foremost Russian and Ukrainian experts. It would be impossible to draw up the list of additional sources exploited, books and magazines, paper as well electronic sources.

To include as much terms and themes as possible, we have made efforts to condense the definitions to a few words or sentences, yet without excluding anything essential. Furthermore, since the verbal definitions tend to be liable to ambiguity, the text is often supported with examples.

Many examples we have chosen are conspicuously old, even ancient. In selecting them, our secondary goal has been to illustrate the origin of certain ideas with their first occurrences, when possible to trace down, and sensible. In this respect the work *Beispiele zur Ideengeschichte des Schachproblems* (1982) by Josef Breuer has been of indispensable help.

The authors of this book are the first ones to acknowledge the shortcomings of this work. For such a spesialized field, the realm of chess composition is surprisingly vast. Some of the available material had to be excluded, examples as well as entries. Especially the domains of fairy chess and studies would deserve a more thorough treatment. However, it was our conscious decision to lay emphasis on direct mates and help- and selfmates, and to include also as much endgame study terminology as possible. Our sincere hope is that everything we have included is correct, although we are well aware of the fact that there are differences of opinion among problemists as to what is "correct".

To some extent, we also had to give up the idea of merging some entries into one and discuss them as a whole, thus we have arranged much of the material almost exclusively in alphabetical order. To compensate for the inconvenience, there are plenty of references in the text to lead readers to the desired item. Furthermore, we hope that the General Index in the end of the book may prove very helpful.

As the works of reference imply, one of our goals was to bring together different traditions of composition, which in some degree still exist, not least on account of language barriers. The practice adopted in FIDE Albums to give many definitions and indices in three major languages is in line with our endeavour, although those who use Cyrillic writing may still feel excluded.

Fortunately, English is one of the *lingua francas* within the problemists' community. It does not mean, however, that there is an established English expression for every problem or study term used, for instance in German, Russian or French, just to name these three. Occasionally, this posed a genuine dilemma. We made efforts to avoid coining artificial translation equivalents and, instead, to build upon the existing English terminology.

Although on opening pages there are instructions for readers to help make full use of the book, there is no user's guide as to how you should read the text and study the examples given. You may browse the book for your benefit and pleasure, extend your horizons as a problemist, or just enjoy good problems and studies of various kinds.

We acknowledge our gratitude, firstly to a great number of people, some of them deceased long ago, who have enriched our lives with their writings and compositions and who have unknowingly contributed to our work. Secondly, we extend our gratitude to the people who have consciously spent their time to help us in this effort. Since English is not the native language of either author, we were particularly pleased that Messrs **Uri Avner** (Israel), **Newman Guttman** (USA), **Hannu Harkola** (Finland) and **Neal Turner** (Finland) (in alphabetical order!) volunteered to proof-read the portions of the text before the lay-out was finished. Needless to say, the authors are responsible for the flaws you may still find.

Kari Valtonen
Milan Velimirović

INTRODUCTION

The huge number of chess games played so far exhausts just a small part of all the possibilities offered by the game. The factor of struggle dramatically reduces the number of positions which can actually appear on a chessboard. So a virtually infinite amount of possible positions can never be reached in real game. It is exactly these positions that are the subject of the chess problem composers′ explorations.

What Is A Chess Problem?

A chess problem is a position on the chessboard accompanied by a certain stipulation. The position must obey certain formal criteria: **legality**, **soundness** and **originality**. Besides, the composer should not neglect the important and closely related principles of **economy** and **aesthetics**.

Legality. The position must be possible (legal), which means that there must be a fictitious game that leads to it (a proof game). Legality is usually obvious and there is no need to prove it. There are two types of illegality: absolutely illegal positions which could never appear on the board, and relatively illegal positions where Black could not have played the last move (the most obvious example: with black King in check the last move must have been made by White). An additional convention is that the diagram should not contain more units of the same kind than is available in the initial set (e.g., three Knights, two Bishops on white squares). There are two other conventions concerning the way the position has arisen. It is considered that castling is possible unless there is a proof that King and/or Rook must have been moved previously. En passant capture on the first move is allowed only if it can be proved that the last move was a double advance of the pawn.

Soundness. The stipulation is usually mate in a given number of moves: “mate in n moves”, or “mate in n”, or symbolically “#n”. This means: white moves and after each black answer can mate on the n-th move at the latest. The fulfillment of the stipulation is called the solution. The solution must be unique. If there is another first move that solves the problem the problem is cooked. If in some variation there is an alternative way for White the problem is dualled. A dual in a main variation is called a serious dual, while a dual in a by-play variation is called a harmless dual. If Black can avoid the mate in the stipulated number of moves the problem has no solution. Cooks, serious duals or no solution make the problem unsound, while harmless duals are tolerated, although they are still a flaw.

Originality. If there exists an older problem that shows the same idea in the same manner the later problem is anticipated, while if the position is the same (or reflected) the problem is totally anticipated. In both cases the later problem is disqualified from competition.

The position can be considered as a chess problem in the real sense only if it differs from natural over-the-board game combinations. The essential characteristics of the chess problem are the content and the form (aesthetics), from initial to the final position, not only in certain portions of the solution but also in the composition as a whole. The content and the form interact with each other, and certain interesting moves should be evaluated both by the harmony between them, and in respect of the economy of material used.

The content and the aesthetics are visible already in the smallest element – a single move. Generally, everything that is not obvious is beautiful. Since, conventionally, White always fulfils the stipulation, moves like checks to the black King, taking the black King's flights, captures or pins of black pieces, or any material or strategic strengthening of White, can never be considered beautiful. Beautiful moves are "quiet" or hidden: giving flights to the black King, exposing the white King to check, unpinning of a black piece, also sacrifice, self-pin of White or withdrawal of a white piece from the target. Of course, during the solution all white moves cannot be unexpected, and therefore the criteria mentioned above relates chiefly to the first, key, move of the solution. The tactical motives of the moves can be more or less hidden. Thus, exceptionally interesting are indirect effects (e.g. line openings and closings), where the move of one man changes the mobility of one or more other men.

Economy has several aspects: economy of force – there should not be superfluous pieces in the position, and the ones used should be used as much as possible; economy of time – the minimum number of moves necessary for the realization of idea should be used; economy of variety – in principle, by-variations should be avoided unless they improve the quality or the beauty of the composition; economy of space – a very subjective criterion that recommends that the play should be spread over the board as much as possible. According to the number of pieces there are the following categories: up to 7 pieces (Miniature), up to 12 pieces (Meredith), up to 18 pieces (light positions) and more than 18 pieces (heavy positions).

The majority of other **aesthetic criteria** depend more or less on personal taste. However, most authors consider that the position should be as natural as possible – for instance, separated white and black pieces look much better than those grouped in "clusters" or "chains". Similarly, the general impression is that positions with no pawns look more dynamic and beautiful. In addition, although composers try to build analogy between the variations both in respect of content and appearance, total symmetry of the play is usually considered to be a flaw.

A Short History

The first problems, the so-called "mansubat", are found in Arab manuscripts from period between 7th and 9th century, the oldest documents written about chess. After the game arrived in Europe, the two oldest preserved collections of chess problems were completed in Italy; *"Bonus Socius"* (around the year 1300) and *"Civis Bononiae"* (between 1400 and 1450). Problems of that time were constructed to resemble practical game positions, and had evident threats for both sides so that the solution was forced with checks, while the most appreciated elements of their content were successive sacrifices of white pieces.

The introduction of new (up to date, valid) rules around the year 1500 did not essentially change the content of the problems, since authors spent a long time on the inclusion of the new pieces – Queen and Bishop – in the old combinations known from mansubat. That is how the "mansubat of new chess" were created, with Phillip Stamma as the best known composer (middle of the 18th century).

The accelerated development and geographical spreading of the chess problem began around the middle of 19th century, when the foundation of the first chess magazines enabled the international exchange of opinions and a critical approach to chess problem principles and aesthetic criteria. Firstly, all superfluous black pieces, used only to resemble an over-the-board game, were removed from the board. That enabled the use of "quiet" moves in the course of the solution instead of well known forced mating combinations.

The rapid evolution of the chess problem coincides with the activity of Samuel Loyd (1841–1911), undoubtedly the biggest and the most important name in chess composition. Already as a teenager Loyd discovered a huge number of perfectly original combinations and possible directions for the development. His versatile and prolific output inspired all subsequent chess composition schools.

Almost at the same time, around the 50′s and 60′s of the 19th century, two chess problems directions, later known as “Bohemian” and “Old-German” school, were developed.

The essence of “Bohemian School” was form of mates. There was a pure mate where each square adjacent to the black King is only once guarded by white or blocked by black. Then there was the economical mate where all the white pieces (except King and Pawns) take part and the mirror mate where none of the squares adjacent to the black King are occupied. Subsequently however, the canon of the school became a model mate, with fields adjacent to the black King attacked or blocked only once and with all white pieces (except King and Pawns) taking part – which is in fact a pure and economical mate. This school was exhausted in a relatively short time, but nevertheless, model mates remain a significant aesthetic detail up to the present day.

The “Old German School” propagated three- and more-movers with difficult solution and one main variation which usually ends with a model mate.

Near the end of 19th century was developed the so-called “Logical” or The “New German School”. The essence of this school is the “logical combination”, consisting of a “mainplan” (thematic try) and a “foreplan”, this latter providing the conditions for the realization of the former. German authors developed a detailed systematization of this area, with the stress being put on a new aspect of economy, the principle of purity of aim, according to which a thematic try (the unprepared mainplan) is defeated by a unique black defence or an unique defensive motive.

Concerning two-move problems, the end of 19th and the beginning of the 20th century is characterized by the so-called “English school” propagating variation- and strategy-packed compositions with pure play where even a harmless dual was considered a serious flaw. The rapid development of the two-mover began around the year 1913 with the foundation of a society of chess composers that, inspired by the *“Bonus Socius”* collection, was called *“The Good Companion Chess Problem Club”*. The style recognized as “Good Companion” is in fact the continuation of the “English school”. The interest of the composers was mostly concentrated around black move strategy. Around 1930 there appeared a group of extremely talented Soviet composers who opened up a wide area of line themes (known as Barulin′s complex of themes) and dual avoidance ideas, as well as try-play (“white combination”) problems breaking the single-phase barrier and entering into the virtual sphere. After World War II the play was spread over two or more (equally significant) phases (set play, thematic tries), while recent decades are characterized by the development of hyper-modern, though rather formal reversal and paradoxical themes. Set play consists of the mates provided for certain black moves in the diagram position. A try is a move that almost solves the problem, but just fails because of a unique black defence that is called the refutation.

INTRODUCTORY NOTES

Names. The sizes of entries in this book vary from very brief definitions to, where we felt it is necessary, sometimes even short articles. Each entry has its title which again vary from a short and sharp name (usually with appended word “theme”) to phrases consisting 3 to 4 words on average. In case of phrases, sometimes it seemed more practical to choose for the English language slightly unnatural word order, which usually, but not always, begins with the most proper noun or subject, followed by a more specific determination. The idea was to provide the reader (or better: user) with the most intuitive way of finding the subject he is looking for. Nevertheless, many of such titles rephrased in different word order can be found in the corresponding positions in the General Index (from page 477).

Alternate names. It should be stressed that there is no official general registry of themes and terms and therefore in practice many themes are associated with two or more names, or “Aliases” (or synonyms), which are indicated below the definitions, and also listed in the General Index. Although the language used in this book is English, the fact is that for some themes and terms, especially those introduced by the adherents of the “New German School”, it is impossible to find a suitable translation into English. Therefore, here and there you will find the original German terms in the text, and even as titles of many entries. However, for all of these we tried to find an approximate English translation equivalent.

Theme or term? Sometimes it is not easy to tell whether certain title denotes a theme or a term. Therefore they have not been split into two separate sections, but rather lined up together in a single alphabetical order.

Layout. The attempt has been made to provide for every theme the following information: definition, pattern table where desirable, at least one example with the solution, reference to other example(s) if any, historical note(s), and alias(es) if any. Many definitions contain references to other themes or terms, and those which we found most important are given in *underlined italic* font. The solutions are compressed to a single line, often in a “parallel” notation format (see table 3).

TITLE (with possible right-aligned **genre** indicator – see below)
Definition with occasional *references* to related entries. Definition can vary in size from a single sentence to almost a short article.
Pattern table(s), if any.
Example diagram(s) and author/source information.
Stipulation (see below) and possible additional information (like number of solutions, conditions, twinning directive, fairy pieces legend or similar).
Solution with possible comments.
→ *References to other examples, if any.*
⧗ History note, if any.
→ *References to related themes and/or terms.*
≡ Alias(es) – other names for theme/term.

Sometimes this order is slightly altered for typographical reasons, usually to get better column or page breaks. However, the attempt was made to keep the diagrams and solutions together on the same page, or at least on the facing pages, in order to spare, as much as possible, the reader the necessity to turn the leaves back and forth.

Genres. It is not surprising that historically the majority of themes originates from (or are otherwise implementable in) direct mate problems. Yet, quite a few are confined to, or most natural for, other genres. These titles are accompanied with the bracketed indication in the right margin, namely: [E] for endgames, [S] for selfmates, [H] for helpmates, [F] for fairy chess and [R] for retro genre.

Examples. The examples are presented so that the diagram comes first, and the information (example number, author´s name and source) is given on right to it. Below the diagram are given the stipulation (see table 1) and possible additional directives like twinning instructions (see table 2), fairy conditions and fairy piece legends.

Table 1: Most frequent stipulations

Stipulation	**Meaning**
#n	Direct mate: White mates in *n* moves
+	Endgame: White wins
=	Endgame: White draws
s#n	Selfmate: White forces Black to mate him (White) in *n* moves
h#n	Helpmate: Black helps White to mate him (Black) in *n* moves
=n	Stalemate: White stalemates in *n* moves
h=n	Helpstalemate: Black helps White to stalemate him (Black) in *n* moves
r#n	Reflexmate: White forces Black to mate him (White) in *n* moves; both sides must deliver checkmate in one when possible
-m & X	Retractor: White (and Black) retract *m* moves to reach the position where the stipulation *X* can be fulfilled
hs#n	Helpselfmate: Help-play leading to a position where a selfmate in 1 can be forced
PG n	Proofgame: Construct a game leading from the initial game array to the diagrammed position in *n* moves
ser-X n	Series mover: A side (White or Black, depending on stipulation) plays a series of *n* moves until the condition *X* is fulfilled, or can be fulfilled by the other side in one move

Table 2: Typical twinning instructions

Example	**Meaning**
♕d1→h5	Move the white Queen from d1 to h5
♞d3	Replace the piece on d3 with the black Knight
+♞d3	Add the black Rook on d3 (plus sign can be omitted)
-♖d3	Remove the white Rook from d3
♗e4↔♟c6	Swap the white Bishop on e4 and the black Pawn on c6
a1=h8	Rotate the position 180°
a1=a8	Rotate the position 90° counterclockwise
a1=h1	Rotate the position 90° clockwise
a1=b1	Shift the position one rank to the right
b1=a1	Shift the position one rank to the left

Solutions. Written in a short algebraic notation with figurines in place of piece symbols. The standard punctuation (see table 3) is used. The variations are separated by commas, and phases by a bullet character ("♦").

Table 3: Notation punctuation

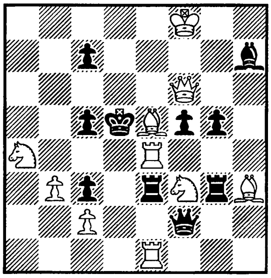
Symbol	**Description**
#	mate suffix
=	stalemate suffix
+	check suffix
~	any move or random move suffix
~h	any move along the (e.g.) h-file
~3	any move along the (e.g.) 3rd rank
~(e1)	any move along the diagonal common for a departure square and e1
(~)	block (zugzwang)
x	capture
!	typically a key or refutation move suffix; in endgames: good move
?	try move suffix; in endgames: bad move (error)
!!	correction move suffix; in endgames: brilliant move
??	suffix meaning: "doesn't work" or "impossible"
!?	correction try move suffix
,	'parallel' variations delimiter (e.g. **"1...a,b 2.A,B"** ≡ **"1...a 2.A, 1...b 2.B"**)
/	means "or": alternate moves delimiter (e.g.: dual or two defences followed by the same continuation)
*	indicates set play

Patterns. Themes based on changed positions (functions) of moves in the different lines or phases of the play are sometimes (if not always) better illustrated with pattern tables which typically consist of a caption, heading row and one row for each thematic phase. The leftmost column is allocated for the first white moves, the next one for threats and the remaining columns for thematic black defences. White moves are represented with uppercase and black with lowercase letters. Let´s demonstrate it with an excellent recent twomover (diagram **0**). It shows an original and consequently still nameless pattern, which therefore has not been recorded as a theme in this book. The first three columns in the pattern table show actually a *Dombrovskis Paradox*, but the content extends to two more variations. Thus the definition if this theme could be: *"Mates to three (or more) defences from the first phase (preferably a set play) are in the solution changed so that the first mate becomes a threat, the remaining mates are shifted to the preceding variation, while the last variation is padded with a new mate"*. The name for this **new theme** could be **"Papack Paradox"** (or "Papack Shift", or maybe "Papack Chain").

Pattern:

Papack Paradox

1	~	a	b	c
X	*	A	B	C
Y	A	B	C	D



0

PAPACK, Daniel
Die Schwalbe 2011

#2*

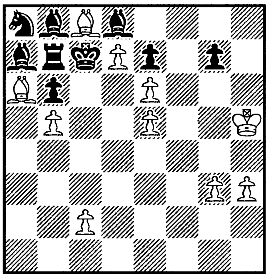
1: *1... ♔xe4^{a} 2. ♕c6#^{A}, 1... ♖xe4^{b} 2. ♘xc3#^{B}, 1... fxe4^{c} 2. ♕e6#^{C} ◆ **1. ♘d4!** ~ 2. ♕c6#^{A}, 1... ♔xe4^{a} 2. ♘xc3#^{B}, 1... ♖xe4^{b} 2. ♕e6#^{C}, 1... fxe4^{c} 2. ♗e6#^{D}, (1... cxd4 2. ♖xd4#).

→ ***See also:*** *Dombrovskis Paradox.*

THEMES AND TERMS

100 DOLLAR THEME [H]

White and a black *Excelsior theme* with promotion to Knights in a *helpmate* in 5. So far it has not been achieved without promoted force on the board – there are four (note ♝e7 and ♝g7!) promoted Bishops in **1**.



1

RINDER, Gerd
Die Schwalbe 1969

h#5

1: 1. g5 c4 2. g4 c5 3. gxh3 c6 4. h2 cxb7 5. h1♘ bxa8♘#.

2-MOVE RATIONS [F]

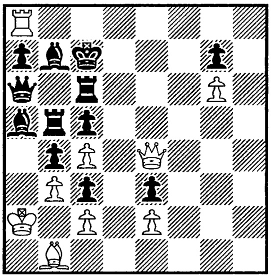
Fairy condition. Every chess man is allowed to move only twice, after which they become motionless units without checking power.

50 MOVE RULE

In chess competitions, any side is allowed to claim a draw when the game saw fifty consecutive moves (i.e. 100 single moves) occur without any capture or any Pawn move. That is, without any irrevocable progress towards a conclusion. (There are some additional conditions having to do with the organization of chess tournaments.)

Article 17 of *Codex* says: "Unless expressly stipulated, the 50 moves-rule does not apply to the solution of chess compositions except for retro-problems". However, this could be accepted only as a recommendation. If the rule had been mentioned by the author of **2** the main point of the idea would have been dispelled.

In retro-problems, a position is a draw whenever it can be proven that necessarily (i.e. in any proof game) fifty consecutive moves have occurred with no capture, no Pawn move, and no castling. See **3**.

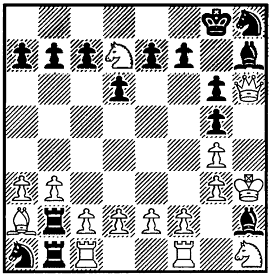


2

ŽIGMAN, Matjaž
sp pr Mat 1976

#52 b) after the first move: #59!

2: a) **1. ♕e7+! ♔b6 2. ♕d8+ ♖c7 3. ♖b8 ♔c6 4. ♕d5+ ♔b6 5. ♕d6+ ♖c6 6. ♕d8+ ♖c7 7. ♔a1 ♔c6 8. ♕d5+ ... 11. ♗a2 ... 15. ♔b1 ... 43. ♔g3 ... 47. ♔f4 ♔c6 48. ♕d5+ ♔b6 49. ♕d6+ ♖c6 50. ♕d8+ ♖c7 51. ♔e5!** (since the first capture cannot occur before this move, a 50-move draw rule is not applicable here, so White does not have to make a capture!) **51... ♔c6 52. ♕d6#** ◆ b) **1. ♕d8+! ♖c7** (2-45 = 3-46 in a) **46. ♔f4 ♔c6 47. ♕d5+ ♔b6 48. ♕d6+ ♖c6 49. ♕d8+ ♖c7 50. ♔xe3!** (this time a capture is possible on 50th move so it must be made!) **... 54. ♔f4 ... 58. ♔e5 ♔c6 59. ♕d6#**.



3

PLAKSIN, Nikita M.
Source?

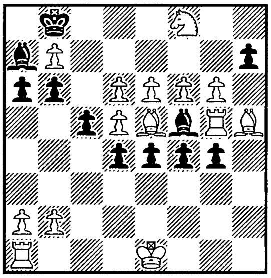
Black to play and draws

3: It looks like Black cannot do anything against ♕h6-f8 on next White's move, but the truth is that **1. ♗h2-g1** gives a draw!! How come? ◆ The last Pawn move on each side was a capture on g-file because all other Pawns that are not on their initial squares had to move earlier to let the captured pieces (the w♗c1 and the ♛) out. Note that all Bishops and cornered Knights had to take their diagram positions before the captures took place. Only then two black Rooks could have started their journey toward b1 and b2. This was quite a complicated permutation of white and black pieces which took, believe it or not, 50 white and 49 black moves! The next move of Black will satisfy the 50-move rule, and it is automatically a draw!

A POSTERIORI CONVENTION [R]

Solution is based on assumptions made about earlier play which must be justified in the course of the solution. Typically it is used for legalization of the en passant key by the subsequent castling. The legalization is mandatory and it must be done even if there is a possibility to fulfill the stipulation without it. In **4** a short mate 2.d7 or 2.♘d7 violates the AP convention: White is obliged to make a castle at some moment before he ends the game!

The *Codex* (Article 14.4) requires an explicit "AP" stipulation of this condition.



4

PETROVIĆ, Nenad
Problem 1967

#4 AP

4: **1. dxc6**(ep)! d3 2. 0-0-0! d2+ 3. ♖xd2 (4. d7/♘d7#), 1... b5 2. 0-0-0! ♗b6 3. ♘d7+ ♔a7 4. b8♕#.

≡ **Aliases: A Posteriori Logic; AP.**

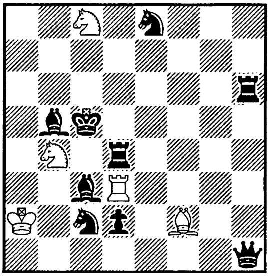
A PRIORI LOGIC [R]

One of the two approaches used in the *partial retroanalysis*. According to the *ad libitum logic*, before taking a move in the position where the White's choice depends on which of the alternatives was possible in a retro-play, White allows Black to choose his retro-variation, and then acts depending on that choice. This kind of retro composition, known also as "*Offner type*", unlike when *ad libitum logic* is applied, without clarifying the Black's choice, does not have any solution. According to the *Codex* the annotation below the diagram must contain the indication "RV" (or "PRA"). (A. N. Frolkin)

ABDURAHMANOVIĆ 1 THEME [H]

In a *helpmate* twomover: One and the same black piece is unpinned on four different ways, with white and black initiative.

⧖ Fadil Abdurahmanović (1939).



5

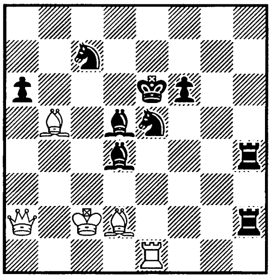
MLADENOVIĆ, Miodrag
1.pl Liga problemista 1984

h#2 4111

5: **1. ♔c4** ♘c6 2. ♖xd3 ♘b6# ◆ **1. ♘e3** ♔b3 2. ♖e4 ♖d5# ◆ **1. ♗xb4** ♖e3 2. ♖d5 ♖c3# ◆ **1. ♘f6** ♗g3 2. ♖c4 ♗d6#.

ABDURAHMANOVIĆ 2 THEME [H]

A two-move *helpmate* theme. In the initial position white piece *A* pins black piece *x*. In each solution white piece *A* pins another black piece *y* after the black King moves thus changing the pin-line. The unpinned black piece *x* plays in next move.



6

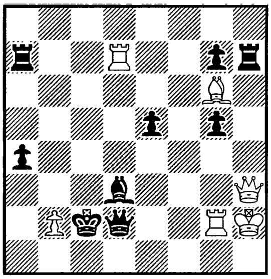
ABDURAHMANOVIĆ, Fadil
1.pr The Problemist 1990

h#2 2111

6: **1. ♔d6** ♖d1 2. ♗g2 ♗b4# ◆ **1. ♔f5** ♕a5 2. ♘g4 ♗d3#.

ABDURAHMANOVIĆ 3 THEME [H]

In the initial position of a two-move *helpmate* black piece ***X*** is pinned by white piece ***A*** on line ***L1***. In the mate position black piece ***X*** is pinned by another white piece ***B*** on line ***L2***, while white piece ***A*** pins a different black piece ***Y*** on line ***L3*** (***L1***, ***L2*** and ***L3*** are three different lines). The mate takes advantage of the new double-pin.



7

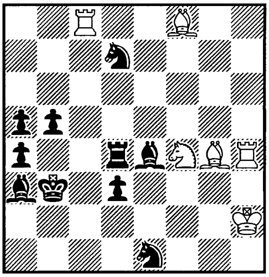
ABDURAHMANOVIĆ, Fadil
feenschach 1990 / (v)

h#2 2111

7: **1. ♔b3** ♖b7+ 2. ♕b4 ♗f7# ◆ **1. ♔d1** ♕h5+ 2. ♗e2 ♖g1#.

ABDURAHMANOVIĆ 4 THEME [H]

In a helpmate twomover black half-pin and white half-battery mask each other.



8

ABDURAHMANOVIĆ, Fadil
4.pr Phénix 1989

h#2 2111

8: **1. ♗c6** ♘e2 2. ♔c4 ♗e6# ◆ **1. ♖d6** ♗d1+ 2. ♔b4 ♘d5#.

ACQUISITION OF FLIGHT

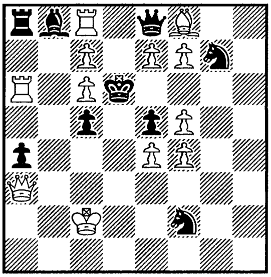
To make one or several flight squares available to the King. One of Black's defensive strategies that may even constitute a large part of the problem's thematic content. Black has four ways of making a flight available to his King:

(1) to interpose between the enemy man and the square it guards;
(2) to vacate a square by removal of an own man (unblock);
(3) to capture the man that guards any of the flights;
(4) to move the King on a flight possibly available, thus creating new escape routes.

★ **Other examples:** 450, 601, 806, 814, 1614, 1718.

→ ***See also:*** *Interposition; Unblock.*

9: **1. ♕g3!** ~ 2. fxe5#, 1... ♘xf5 2. ♕g6#, 1... ♕xf8 2. exf8♕/♗#, 1... ♕xc6 2. e8♕/♗#, 1... ♕xc8 2. e8♘#, 1... ♖xa6 2. cxb8♕/♗#, 1... c4 2. ♕a3#, 1... ♘xe4 2. ♕d3#, 1... exf4 2. ♕xf4# ◆ Acquisition of each of the 8 flights in turn.



9

BECKER, Sidney D.
The Problemist 1976

#2

ACTIVATION [E]

In initial position the mobility of certain white piece or Pawn is limited, but in course of play White clears the way for its activation.

★ **See example** 687.

ACTUAL PLAY

In direct mates, the variations that occur after White has made the key. In helpmates, the move sequence of the normal solution, as opposed to any set play.

ACTUATED REVOLVING BOARD [F]

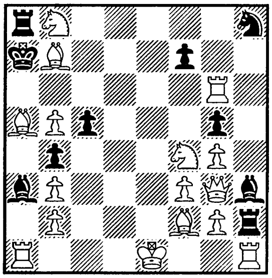
Fairy condition. After every half-move, the board rotates 90° clockwise. Thus, after 4 half-moves, the initial orientation of the board is restored.

AD LIBITUM LOGIC [R]

One of the two approaches used in the partial retroanalysis. In retro compositions where the *ad libitum logic* is applied, White seemingly has two (or more) ways to fulfill the task, but the retroanalysis shows that they are mutually exclusive. Therefore White consistently sorts out available retro-variations and in each case shows that the selected variation was possible in the history of the position. This kind of composition is called "Keym type". According to the Codex the annotation below the diagram must contain the indication "RV" (or "PRA"). (A. N. Frolkin)

→ ***See also:*** *A Priori Logic.*

10: **1. bxc6(ep)+(!) ♔xb8.** If the last black move was c7-c5 then one of the castlings is legal, according to the convention on castlings, but it is not clear which one. White must castle to legalize the en passant capture, so if the Queenside castling is legal White continues **2. 0-0-0! ♗xb2+ 3. ♔xb2** etc., and if the Kingside castling is legal then **2. 0-0! ♖h1+ 3. ♔xh1** etc.



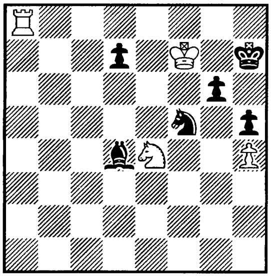
10

LISKOVETS, Valery
Die Schwalbe 1986

#4 RV+AP

AD-DECOY

A forced move whose disadvantage lies in the occupation of the new square.



11

PETROV, Aleksandr D.
Illustratsiya 1845

#5

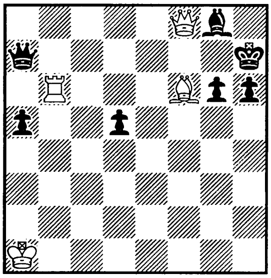
11: **1. ♘g5+** ♔h6 2. ♖h8+! (ad-decoy...) ♝xh8 3. ♔g8 ♘d6 4. ♔xh8 ♘~ 5. ♘f7# (... of black Bishop to h8 allows W to bring about a Zugzwang).

★ **Other examples:** 178, 335, 345, 446, 532, 631, 774, 796, 1222, 1331, 1351, 1429, 1565, 1572, 1589.

→ ***See also:*** *Ad-Deploy; Ex-Decoy; Ex-Deploy.*

AD-DEPLOY

A voluntary move whose advantage lies in the occupation of the new square.



12

GRASEMANN, Herbert
Wiener Schachzeitung 1949

#4

12: **1. ♕xh6**+? ♔xh6 2. ? ◆ **1.** ♖**b8!** (2. ♕xg8#) ♕g1+ 2. ♖b1 ♕a7 3. ♕xh6+ ♔xh6 4. ♖h1# ◆ White ad-deployed (Hinfürung) his Rook to b1 without having decoyed black pieces to unfavorable positions.

→ ***See also:*** *Ad-Decoy; Ex-Decoy; Ex-Deploy.*

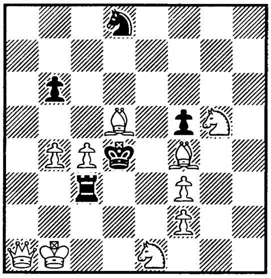
≡ **Aliases:** Hinführung (Ger.); Hinzug (Ger.).

ADDED MATE

In a *complete block* (Block, Complete) or mutate problem: the post-key variation which didn't exist before the key.

ADDED MATE BLOCK

A *Mutate* without *changed mates*, but with variations added by the key.



13

WURZBURG, Otto
White to Play 1913

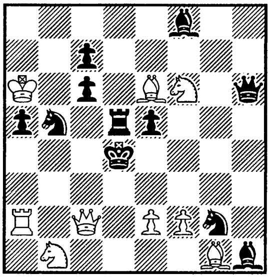
#2

13: *1... b5,♘~ 2. ♕a7,♘e6# ◆ **1. ♔b2!** (~), 1... ♖a3 2. ♔xa3#, 1... ♖b3+ 2. ♔xb3#, 1... ♖c1 2. ♔xc1#, 1... ♖c2+ 2. ♔xc2#, 1... ♖xc4 2. ♕d1#, 1... ♖d3 2. ♘c2#, 1... ♖e3 2. fxe3#, 1... ♖xf3 2. ♘gxf3# ◆ 8 added variations.

★ **Other examples:** 724, 857.

ADDED SQUARES

Such a relationship between two or more squares that if a *Dummy* is placed on any of them the same mate would follow. For instance, a dummy piece on d6 or c5 in **14** would allow 2.♖a4#; likewise, a Dummy on e3 or f4 would allow 2.♖d2#.



14

TUMP, Raymond
1.pr Chess Correspondent TT 1946

#2

14: **1. ♕xc6!** ~ 2. ♕xd5#, 1...♘g~ 2. f4#, 1... ♘e3! 2. ♖d2#, 1... ♘f4!! 2. f3# (♖d2?), 1... ♖~ 2. ♕c4#, 1... ♖d6! 2. ♖a4#, 1... ♖c5!! 2. ♕e4# (♖a4?), (1... ♘c3 2. ♕xc3#).

→ ***See also:*** *Arrival Effect.*

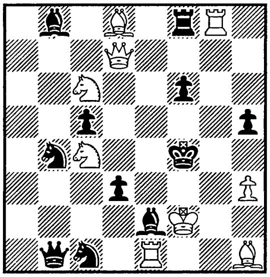
AFTER

Composed “after NN” above the diagram or in a source indicates that the composer of the problem or study acknowledges his debt to previous work.

→ ***See also:*** *Version.*

AHUES MECHANISM 1

A pair of black defences with changed mates and alternate simple and masked (Anti-Levman defence) line openings.



15

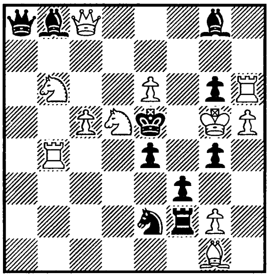
AHUES, Herbert
Berliner Morgenpost 1966

#2

15: 1. ♘e3? ~ 2. ♕f5#, 1... ♗g4,f5 2. ♘g2,♗g5#, 1... d2! ◆ **1.** ♘e7! ~ 2. ♕f5#, 1... ♗g4,f5 2. ♖e4,♘g6#.

AHUES MECHANISM 2

A pair of black defences with changed mates and alternation between Theme B and Anti-Levman defence.



16

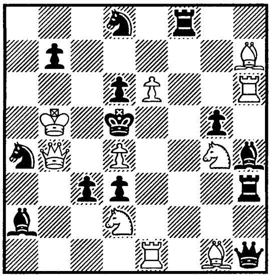
AHUES, Herbert
1.pr L'Échiquier Belge
1979

#2

16: 1. ♘f6? ~ 2. ♘xg4#, 1... ♖xg2,gxh5 2. ♘bc4, ♘fd7#, 1... ♗e6! ◆ **1.** ♘e3! ~ 2. ♘xg4#, 1... ♖xg2,gxh5 2. ♘ec4,♘bd7#.

AHUES MECHANISM 3

A pair of black defences with changed mates and alternation between direct mates and mates from the *indirect battery* (battery, indirect). In the initial position both white thematic lines are open. They are alternatively closed by a try or key move, which leads to reciprocal change of functions between white mating pieces.



17

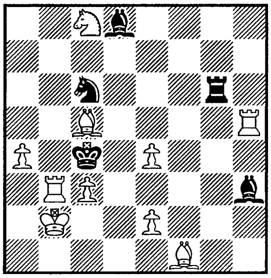
AHUES, Herbert
1.hm Neue Zürcher Zeitung
1980

#2

17: 1. ♘e4? ~ 2. ♕xd6#, 1... ♘f7,♗g3 2. ♘ef6, ♘e3#, (1... ♘c5 2. ♘xc3#), 1... ♕h2! ◆ **1.** ♘c4!~ 2. ♕xd6#, 1... ♘f7,♗g3 2. ♘f6,♘ce3#, (1... ♘c5 2. ♘b6#).

AHUES THEME

Multiple tries of a white piece (usually a Queen) with the same threat that fail because of the white self-interference on mating move. **18** combines theme with critical tries, while **19** does it with peri-critical tries.

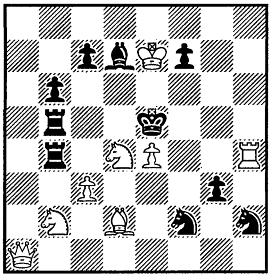


18

AHUES, Herbert ;
VOLKMANN, Albert
1.pr Tidskrift för Schack
1949

#2

18: 1. ♗a3? ♘e5! 2. ♖b4? ◆ **1. ♗a7?** ♗g5! 2. ♘b6? ◆ **1. ♗f2?** ♗f5! 2. e3? ◆ **1. ♗f8?** ♖g5! 2. ♘d6? ◆ **1. ♗d4!** ~ 2. ♖c5#, 1... ♘e5 2. ♖b4#, 1... ♗g5 2. ♘b6#, 1... ♗f5 2. e3#, 1... ♖g5 2. ♘d6#.



19

AHUES, Herbert
2-3.pr=
Arbeitsgemeineschaft DSV
1949/50

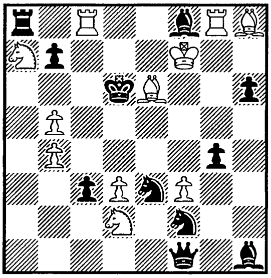
#2

19: 1. ♕a8? ♗g4! 2. ♘c6? ◆ **1. ♕b1?** ♘fg4! 2. ♘d3? ◆ **1. ♕h1?** ♘hg4! 2. ♘f3? ◆ **1. ♕e1!** ~ 2. ♗f4#, 1... ♗g4 2. ♘c6#, 1... ♘fg4 2. ♘d3#, 1... ♘hg4 2. ♘f3#.

AHUES 2 THEME

White's tries fail due to the fact that they open black line of defence. In general, black line-piece does not move, but opens the line further or makes use of the line-opening in some other way.

⧗ Herbert Ahues (1922) introduced and composed many examples of this theme in 1964.



20

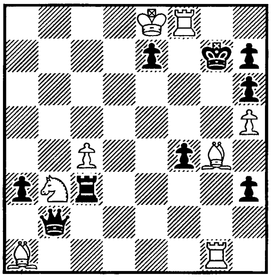
AHUES, Herbert
2.hm Die Schwalbe 1964/II

#2

17: **1. d4?** ♘c4! (2. ♘c4?) ◆ **1. f4?** ♘xd3! (♘e4?) ◆ **1. ♖c5?** ♗g7! (♖d8?) ◆ **1. ♘c6!** ~ 2. ♗e5#, 1... ♘c4 2. ♘xc4#, 1... ♘xd3 2. ♘e4#, 1... ♗g7 2. ♖fd8#, (1... bxc6 2. ♖xc6#).

AJEC THEME

Half-pin where there are at least three squares between the black King and black halfpinned unit, and one of the halfpinned pieces is the black Queen.



21

DE JONG, A. ; VISSCHER, G.
1.hm Association Belge des joueurs d'Échecs par correspondance TT 1939

#2

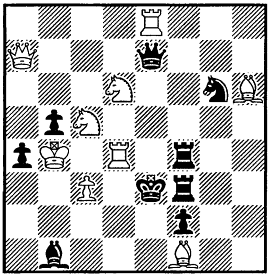
21: **1. ♘c5!** (2. ♘e6#), 1... ♕e2 2. ♗xe2#, 1... ♖e3 2. ♗f3#, 1... ♕b8+ 2. ♗c8#, 1... ♕b5+ 2. ♗d7#, 1... ♕b6 2. ♗e6#.

ALAIN WHITE THEME

The key pins, selfpins, unpins or selfunpins at least 3 pieces. A defence repins the unpinned pieces and reunpins the pinned pieces.

22: **1. ♘ce4!** ~ 2. ♖d3#, 1... ♕xe4 2. ♘f5#, (1... ♕xd6+ 2. ♖xd6#).

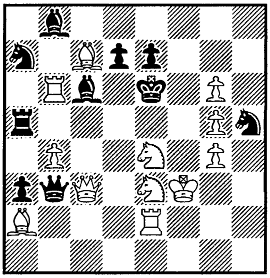
23: **1. ♘d5!** ~ 2. ♘ef6#, 1... ♕xd5 2. ♕e5#, (1... ♔xd5 2. ♗xb3, 1... ♖xd5 2. ♘c5#, 1... ♕b2 2. ♘d2#, 1... ♕xc3+ 2. ♘exc3# etc.).



22

GOLDSCHMEDING, Cornelis
De Probleemvriend 1943

#2



23

BOROS, Sándor
3.hm= Magyar Sakkélet 1932

#2

ALBAIN THEME

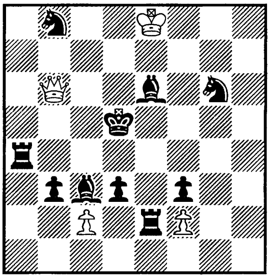
Same as *Sackmann combination*; the name "Albain" is used in the Romanic language area.

→ *See also: Status Quo Theme Group.*

= **Aliases:** Albain-Sackmann; Albanian; Roman Sackman.

ALBINO MATE

In a problem White has four mating moves by same Pawn (see *Albino theme*). They are often battery mates, but direct mates are possible too, especially in helpmates (such as **24**) or direct three- or moremovers. In a twomover theme cannot be realized without a checking key, as in probably the oldest presentation of theme **25**.



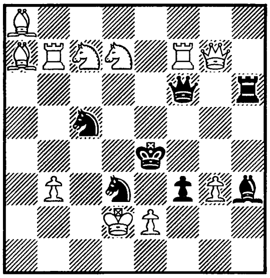
24

PÁROS, György
1.pr B. T. S. B. 1954

h#2 4111

24: **1. ♔c4** ♔d8 2. ♗d5 cxb3# ◆ **1. ♗e5** ♕c6+ 2. ♔d4 c3# ◆ **1. ♖ae4** ♕c7 2. ♗d4 c4# ◆ **1. ♔e4** ♕d6 2. ♗f5 cxd3#.

25: **1. ♖b5+!**, 1... ♕c6 2. exf3#, 1... ♘b7 2. exd3#, 1... ♔f5 2. e4#, 1... ♔d4 2. e3#.



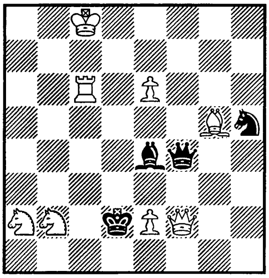
25

WHITE, Alain C.
Tour de Force sur l'Échiquier 1906

#2

ALBINO THEME

A problem in which, at some point in the solution, a white Pawn on its starting square makes each of its four possible moves (forward one square, forward two squares, capture to the left, capture to the right). In **26** the white Pawn gives four battery mates. **27** is a *task problem* showing two complete sets of Albino tries, of which one solves the problem.

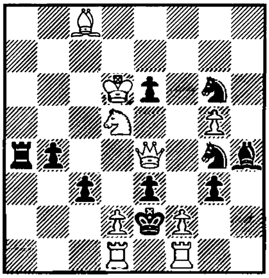


26

L'HERMET, Rudolf
1.pr New York State Journal 1894

#2

26: **1. ♗h6!** (~), 1... ♗~,♗d3,♗f3,♕xh6/♕g5 2. e4,ed3,ef3,e3#, (1... ♘~,♕e3 2. ♗xf4,♗xe3#).



27

BARTOLOVIĆ, Hrvoje ; PETROVIĆ, Nenad
1.pr Problemas 1963

#2

27: **1. fxg3?** (2. ♕c4#) ♗xg3+! ◆ **1. f3?** (2. ♕c4#) exd5! ◆ **1. f4?** (2. ♕c4#) ♘6e5! ◆ **1. fxe3?** (2. ♕c4#) ♘4e5! ◆ **1. dxc3?** (2. ♕xg4#) b3! ◆ **1. d3?** (2. ♕xg4#) ♖a6+! ◆ **1. dxe3?** (2. ♕xg4#) ♘4~! ◆ **1. d4!** ~ 2. ♕xg4#, 1... ♘4~ 2. ♕xe3#, 1... ♘f4/♘6e5 2♘(x)f4#, 1... ♖a6+ 2. ♗xa6#.

★ **Other example** 694.

→ ***See also:*** *Pickaninny Theme.*

ALFIL [F]

1. In Persian (meaning "elephant") and Arab chess, a piece that in a game-array stood on the place of today's Bishop, but moved only two steps at a time diagonally, being allowed to jump over other men. Around 1475, the piece got its present mode of movement.

2. In modern fairy chess, (2,2)-*leaper*, a piece that moves like the ancient Alfil.

★ **See examples:** 392, 468, 1002, 1278, 1603.

ALFIL RIDER [F]

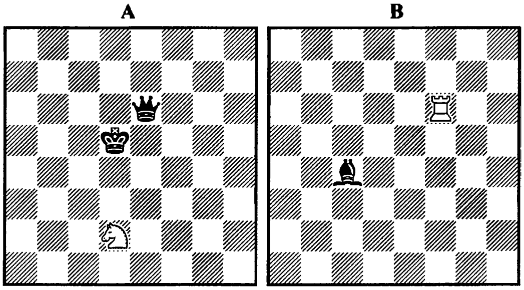
Fairy piece. An *Alfil* transformed to line-piece that moves diagonally.

ALICE CHESS [F]

Fairy condition. There are two boards but only 32 pieces. After every move, the piece has to be moved on the corresponding empty square on the other board, where the move has to be legal. Piece can give check only on the square where the King is, but King's flights are "taken" on the other board. The mating position in Alice Chess is a fairy mate.

⧗ Invented by V. R. Paton (no other information about the inventor are known to us).

28 **NIXON, Dennison**
Fairy Chess Review 1954



h#2 Alice Chess

28: *1... ♘-Be4 2. ♕-Be5 ♖-Ad6# ◆ **1. ♔-Be5** ♖-Af4 2. ♗-Ad5 ♘-Bc4#.

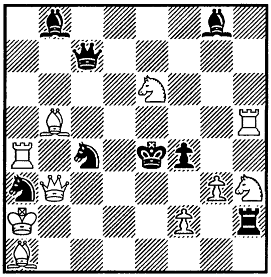
ALL-IN-CHESS [F]

A variant of chess. Both players are allowed to move a man of either colour, provided that a position one move earlier is not repeated. Pawns retain their direction of advance, and it is forbidden to capture a man of the same colour.

ALLEN THEME

The key indirectly unpins black piece which in defence indirectly pins white threat piece, but unpins another white piece which gives a mate.

⌛ Edgar William Allen (1884-1950), a good solver who published with White & Marshall *"A Sketchbook of American Chess Problemists"* (Stamford 1942), Hassberg & Allen: *"To Alain White"* (Stamford 1945).



29

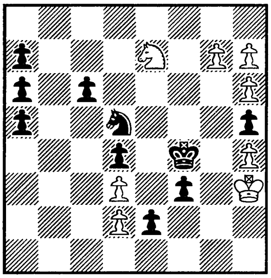
GAMAGE, Frederick
1.hm American Chess Bulletin 1945

#2

29: **1. ♘d4!** ~ 2. ♕f3#, 1... ♘b2! 2. f3# (=Allen theme), (1...♘c~,♘e5! 2. ♗d3#,♘g5#).

ALLENTSCHLAG THEME [R]

A retro problem where in the course of the solution all five kinds of men are being uncaptured.



30

DAWSON, Thomas R.
Fairy Chess Review 1938

-2 & #1
Defensive Retractor, Proca Type

30: –1. ♔g2 ♟g4x♕f3 2. ♕h3-f3+ & **1. ♕g3#** ◆ 1... ♟g4x♖f3 2. ♖e3-f3+ & **1. ♖e4#** ◆ 1... ♟g4x♗f3 2. ♗e4-f3 & **1. ♘g6#** ◆ 1... ♟g4x♘f3 2. ♘e5-f3 & **1. ♘5g6#.**

ALLHOPPER [F]

Fairy piece. A rider that can, like a Grasshopper, leap over a piece, moving along a line of any conceivable line-piece.

⌛ Invented in 1979 by Helmut Mertes (1936).

≡ **Alias:** Allhüpfer (Ger.).

ALLUMWANDLUNG

A German term meaning "All Promotions", usually used in its abbreviated form "AUW". A problem in which the solution includes Pawn promotions to all possible pieces (in orthodox chess to Bishop, Knight, Rook and Queen; in fairy chess possibly to fairy pieces). One of the most popular chess problem themes, implementable in virtually any genre and in various forms which can generally be divided to linear and parallel, as well as to monochrome and bicolor presentations.

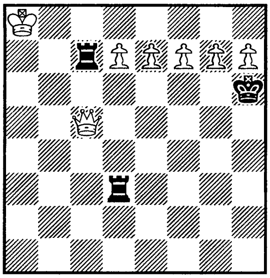
Linear. All promotions occur in succession in a single thematic variation. Selfmate **31** shows four white promotions in minimal number of moves.

Parallel. Promotions occur in different variations, ideally four, which altogether give a thematic quartet. In four variations of **32** the same white Pawn promotes on the same square each time to different piece.

Monochrome. All thematic promotions are of the same colour. Both **31** and **32** show monochrome (white) promotions. Four parallel black promotions are shown in four variations of **33.**

Bicolor. Some promotions are black and some white. A linear-form helpmate **34** shows three black and one white promotion.

The division can also be made in linear form according to the order of promotions, and in bicolor form by types of black and white promotions.



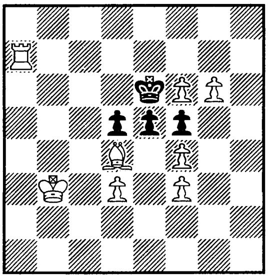
31

HANNEMANN, Knud
Tijdschrift v. d. NSB 1931

s#4

31: **1. h8♕+** ♔g6 2. g8♖+ ♔xf7 3. e8♗+ ♔e6 4. d8♘+ ♖xd8#.

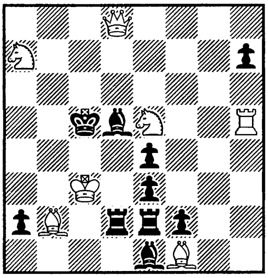
32: **1. f7!** (2. f8♕), 1... ♔d6 2. f8♕+ ♔c6 3. ♕c5#, 1... exf4 2. f8♖ ♔d6 3. ♖f6#, 1... exd4 2. f8♗ ♔f6 3. ♖a6#, 1... ♔f6 2. f8♘ exd4 3. ♖f7#.



32

HØEG, Niels
6.hm Nordiske Schackbund 1905

#3

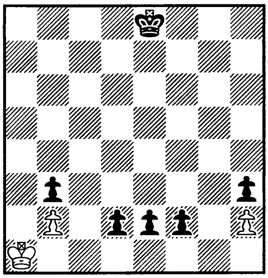


33

KNÖPPEL, Jan
1.pr Springaren 1952

s#2

33: 1. ♘f7! (~), 1... a1♘ 2. ♖xd5+ ♖xd5#, 1... a1♗ 2. ♘h6 ♗xb2#, 1... a1♖ 2. ♗a3+ ♖xa3#, 1... a1♕ 2. ♕a5+ ♕xa5#, (1... h6 2. ♗a1 ♖~#).



34

DAWSON, Thomas R.
2.hm Essener Anzeiger 1930

h#7

34: 1. f1♘ ♔b1 2. ♘g3 hxg3 3. d1♗ g4 4. e1♖ g5 5. ♖e7 g6 6. ♗g4 g7 7. ♗d7 g8♕# ◆ An early bicolor AUW in one-liner helpmate.

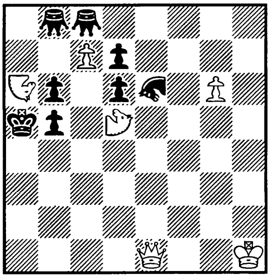
★ **Other examples:** 143, 144, 781, 1403, 1404, 1714.
→ ***See also:*** *Babson Task.*
≡ **Alias:** All Promotions.

ALLUMWANDLUNG, FAIRY [F]

Four (or more) promotions to different fairy pieces. Only promotion to fairy pieces that exist in the diagram are allowed. In **35** these pieces are *Zebra*, *Camel*, *Nightrider* and *Grasshopper*.

ALLUMWANDLUNG, SUPER- [F]

Promotions to Queen, Rook, Bishop, Knight and at least to one fairy piece. Only promotion to fairy pieces that exist in the diagram are allowed.



35

PETKOV, Petko A.
feenschach 1967

Z = Zebra (Z)
C = Camel (C)
N = Nightrider (N)
G = Grasshopper (G)

#2

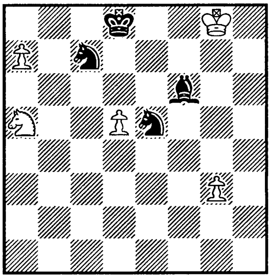
35: 1. g7! (~), 1... Gd8 2. cxd8=G#, 1... Ga8 2. g8=N#, 1... Gc6 2. c8=Z#, 1... Z~ 2. cxb8=C#.

ALPHABETIC CHESS [F]

A variant of chess. In absence of check both sides are obliged to move a piece which occupies the square with the smallest coordinate in ascending alphanumeric sequence (a1, a2, ..., a8, b1, b2, ..., h7, h8). If two or more pieces can parry a check, the one with the smallest square coordinate must play.

ALTERNATE ATTACK [E]

Endgame theme, a kind of *positional draw*. White pursues black piece that is either retreating or forced to be defended by another piece. Then White transfers the attack from the first to the second piece. Black un-protects the first piece and protects the attacked one, allowing White to restore the prosecution of the first piece, etc. **36** shows alternate attack to the King and the Bishop.



36

TROITSKY, Alexey A.
Shakhmaty 1926

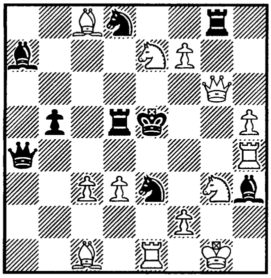
=

36: 1. ♘b7+ ♔d7! (1... ♔c8 2. ♘d6+ ♔d7 3. ♘e4 ♗d8 4. ♘c5+ ♔c8 5. ♘e6) **2. ♘c5+ ♔c8 3. ♘e4 ♗d8 4. ♘d6+ ♔d7 5. ♘b7 ♗f6** (5... ♗g5 6. ♘c5+ ♔c8 7. ♘e6) **6. ♘c5+** =.

ALTSCHUL THEME

The key from the white *half-pin* selfpins the other piece from the same halfpin and indirectly unpins one black piece. Black unpinned piece moves and pins the threatening white piece, but unpins the white piece which was selfpinned on the first move.

⧗ Frank Altschul (1887-1981).



37

GAMAGE, Frederick
1.pr Chess Correspondent TT 1946-1947

#2

37: **1. ♘e4!** ~ 2. f4#, (1...♘e~ 2. ♗f4#), 1... ♘g2! 2. ♕f6#, 1... ♘g4!! 2. ♕f5#, (1... ♘e6 2. ♘c6#).

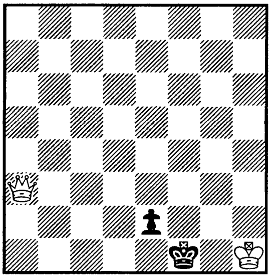
AMAZON [F]

Fairy piece. Combination of Rook, Bishop and Knight (i.e. Queen and Knight).

≡ **Aliases:** Omnipotent Queen; Terror.

AMAZON THEME

The white Queen is making every move for her side.



38

LOYD, Samuel
12. Chess Monthly 1857

#5

38: **1. ♕f8+** ♔e1 2. ♕d6 ♔f2 3. ♕f4+ ♔e1 4. ♕d4 ♔f1 5. ♕g1#.

AMBIVALENCE OF MOVE

The particularity of chess move to have an advantageous and a disadvantageous effect.

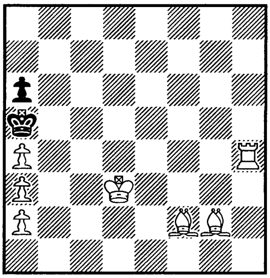
≡ **Alias:** Duality of Move.

AMBUSH

A line-moving piece is placed behind another piece. When that second piece plays away the first one will show up its power. **39** shows a double ambush of the white Rook behind two white Bishops.

★ **Other examples:** 59, 407, 699, 786, 1294, 1470, 1568.

≡ **Alias:** Hinterstellung (Ger.).



39

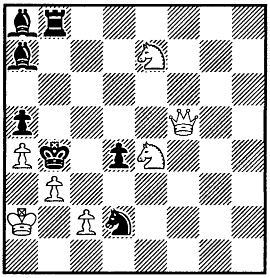
SHINKMAN, William A.
Checkmate 1903

#3

39: **1. ♖h2!** ♔xa4 2. ♗c6+ ♔xa3 3. ♗c5#, (2... ♔a5 3. ♖h5#).

AMEN CORNER THEME

A sub-variation of *Grimshaw interference*. Black mutual interferences between one Rook and two Bishops are followed by three mates, instead of four.



40

JANET, Frank
Staten Islander 1914

#2

40: **1. ♕d5!** (~), 1... ♖b7 2. ♘c6#, 1... ♖b6 2. ♕c5#, 1... ♗b7,♗b6 2. ♕b5#, (1... ♗xd5,♘~ 2. ♘xd5, ♕(x)c4#).

→ ***See also:*** *Cross Patch Theme.*

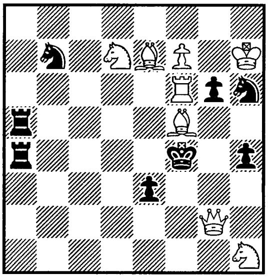
AMERICAN-INDIAN THEME

The key withdraws a guarding piece to a remote square, so as to attack a Black man which in turn threatens a white piece previously guarded by the piece but now open to capture by the black King. If the black man captures the piece initially guarded, the key piece passes through the square vacated by the black man and captures a second black man giving mate. (Sam Loyd in Alain C. White's *"Sam Loyd and his Chess Problems"*, p. 339.)

41 shows the theme in orthogonal and **42** in diagonal form.

⧗ Samuel Loyd (1830-1914).

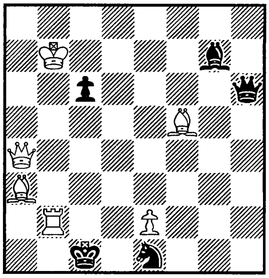
41: **1. ♖a6!** ~ 2. ♕f1#, 1... ♖xf5 2. ♖xa4#, 1... ♔xf5 2. ♖f6# ◆ etc.



41

LOYD, Samuel
New York State Chess Association 1892

#2



42

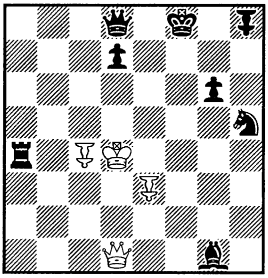
JANET, Frank
British Chess Magazine 1918 / after Samuel Loyd

#2

42: **1. ♗f8!** ~ 2. ♕a1#, 1... ♗xb2 2. ♗xh6#, 1... ♔xb2 2. ♕a3#.

AMI [F]

Fairy piece. It is immobile except when observed by a friendly piece(s), in which case it adopts its(their) movement features. In **43** either white Ami can initially move only like King does, but in the final positions they are both observed by the white Queen and consequently both give a (double) check to the black King.



43

LÖRINC, Juraj
2.hm 12. TT Chess Composition Microweb 2003-04

h#2 2111
🨔 🨚 = Ami

43: **1.** ♘g7 AMIf2 2. ♔f7 ♕e2# ◆ **1.** ♘**f6** AMIb4 2. ♔e7 ♕b3#.

ANALOGY

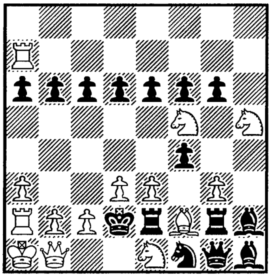
Similarity between moves, strategies, mate pictures and the like from one phase, solution or variation to another. If the main characteristics of analogy are perfect, we talk about echo. On the other hand, there may be analogy between pieces of different kind, or between orthogonal and diagonal lines, but not echo. Typical cases of analogy are orthogonal/diagonal analogy and analogy in defence.

→ ***See also:*** *Orthogonal-Diagonal Transformation.*

ANALYTICAL RETRACTOR [R]

In retrograde analysis it is necessary to deduce a retrograde structure of the position and to find the correct retromoves. There doesn't exist a fight between White and Black, but instead both sides are allied in the fight against the higher power – the difficulties imposed by the position and (usually) the lack of tempo.

"In an analytical retractor the question is not the position on diagram as much as the position from the past, after retraction of moves which are absolutely determined by analytical arguments" (Nenad Petrović: *"Šahovski problem"*, Zagreb 1949)



44

ADAMSON, Henry A.
1.hm= The Problemist Fairy Chess Supplement 1930

-1 & #1

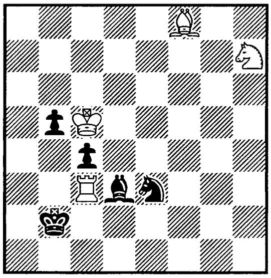
44: –1. ♖h7-a7 & **1.** ♘**f3#** ◆ Retro: –1. ♖h7-a7 f7-f6 –2. ♘f6-h5 g7-g6 –3. ♘e7-f5 d7-d6 –4. ♖h5-h7 c7-c6 –5. ♖b5-h5 a7-a6 –6. ♖b3-b5 f5-f4 –7. ♖b4x♘b3 ♘c1-b3+ and so on. ◆ Retro-tries: –1. ♘h6-f5? b7-b6 –2. ♘f7-h6 c7-c6 –3. ♘h8-f7 e7-e6 –4. h7-h8♘ g5xPf4 –5. h6-h7 h7x♗g6 and –6. ♗f7-g8 happens one move too late to play b3 or, in this variation, –4... g6-g5 –5. h6-h7 h7x♗g6 –6. ♗f7-g6 retro-stalemate, or –6. ♗e8-g6 f7-f6 –7. ♗a4-e8 f6-f5 –8. ♗b3-a4 retro-stalemate.

ANALYTICAL STUDY [E]

One of the three categories the studied are divided into. It requires and is based on thorough analysis for its correctness. It does not necessarily lack pointed and beautiful play, but due to its difficulty it is usually less accessible to a wider audience. Still an artistic study, it differs from didactic end-game positions which have a practical purpose.

Composer of analytical study takes usually interest in theoretically challenging positions and material combinations, and in the last couple of decades a special field of interest have been, often computer-generated, positions with *mutual Zugzwang* (*Zugzwang, Reciprocal*).

From the practical point of view, composers of artistic and composers of analytical studies may sometimes start their work from the opposite ends of the line. Artistic composer finding an intriguing position and working his way backwards to find an interesting introduction, while the analyst finds a gem among the hundred of positions he has studied. Both ways of creation call for hard work and analysis, because the soundness of all compositions has to be verified by the composer, preferably prior to publication.

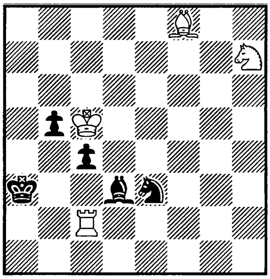


45

ROYCROFT, John
EG 1965

+

45: **1. ♗g7 ♔b1** (1... ♔a2 2. ♘f6; now Black threatens 2... b4 2. ♔xb4 ♘d5+) **2. ♘f6** (2. ♖a3? ♘c2 and 3... ♗xh7; 2. ♔xb5? ♘d1 3. ♖a3 c3+ 4. ♔b4 ♗xh7=) **b4 3. ♔xb4 ♔b2 4. ♗h8!!** (the only waiting move available; 4. ♖xd3? cxd3 5. ♘g4+ ♔c1 6. ♘xe3 [or 6. ♗h6] d2=) ♘c2+ **5. ♔a4 ♔xc3 6. ♘e4#!** ◆ The composer was not satisfied with the Rook standing initially imprisoned on c3, but he could not find a way to make the Rook move onto c3 without capture. He mentioned about the problem to Vladimir Korolkov who, with Lev Loshinsky, analyzed the following position:



46

KOROLKOV, Vladimir A.; LOSHINSKY, Lev I.; ROYCROFT, John
334. Test Tube Chess 1972

+

46: The Sovyet duo spent some weeks during which they either concluded that in this position White wins only by playing **1. ♖c3+**, and that Black's best reply is 1... ♔b2, or that the author had to content with his initial setting. ◆ In order to do that they had to analyze the following lines (only a couple of first moves are given): 1. ♖h2? b4 with the next six alternatives 2. ♔b5, ♔d4, ♗h6, ♖h3, ♘f6 and ♗g7; 1. ♖c1? b4 with the lines 2. ♗h6, 2. ♖a1+ ♔b2 3. ♗g7+ or 3. ♖h1; 1. ♔xb5? ♔b3 with lines 2. ♖h2 and ♖c1, and finally 1. ♔d4+?. Eventually, 1. ♖c3+ ♔b2 proved to be the best continuation for White and Black, and none of White's alternatives seemed to give more than draw. ◆ Now, the author's solution begins **1. ♖c3+** ♔b2 and the rest as above.

ANCHOR RING [F]

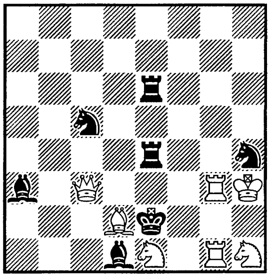
Fairy condition. Combination of vertical and horizontal *Cylinder board.*

→ ***See also:*** *Cylinder Board.*

≡ **Alias:** Torus.

ANCHOR SQUARES THEME

White and black pieces arrive to the same squares in the set play, tries and the solution.



47

SUSHKOV, Yuri
Shakhmaty v SSSR 1977

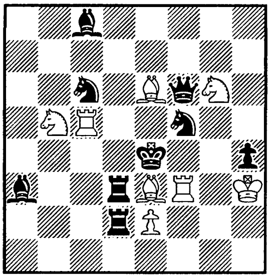
#2

47: (set play = actual play) ◆ **1. ♘g2?^{A}** ♘f3!^{B} ◆ **1. ♘f3?^{B}** ♘d3!^{C} ◆ **1. ♘d3?^{C}** ♘g2!^{A} ◆ **1. ♘c2!** ~ 2. ♖e1#, 1... ♘g2 2. ♖3xg2#, 1... ♘f3 2. ♖3g2#, 1... ♘d3 2. ♕xd3#.

ANDERNACH CHESS [F]

Fairy condition. On making a capture a unit (except a King) changes colour (more exactly: it takes the colour of the opposite side; a neutral piece moved by White becomes black). A "new" white Rook appearing on a1 or h1, or a black Rook on a8 or h8, can castle.

⧗ Promoted during the *"Andernach 1993"* meeting of fairy chess composers.



48

VELIMIROVIĆ, Milan
1.cm feenschach 1995

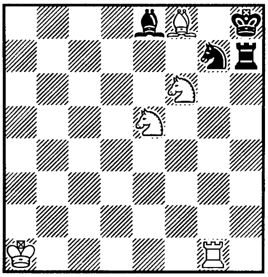
#2 Andernach Chess

48: *1... ♞fd4^{a} 2. ♘d6#^{A}, 1... ♞xe3^{b}(=♘) 2. ♗f5#^{B}, 1... ♝xc5^{c}(=♗) 2. ♖f4#^{C} ◆ **1. ♗d4!** ~ 2. ♗d5#, 1... ♞fxd4^{a}(=♘) 2. ♗f5#^{B}, 1... ♞e3^{b} 2. ♖f4#^{C}, 1... ♝xc5^{c}(=♗) 2. ♘d6#^{A}, (1...♞f~ 2. ♖e3#, 1... ♞b4/♞ce7 2. ♖e5#) ◆ Lačný theme ◆ Note that moves like 2... ♛xf5(=♕) after 2. ♗f5#, or 2... ♜xe3(=♖) after 2. ♖e3# are illegal because of the *self-check* ◆ Problem was dedicated to the participants of "*Andernach 1995*" meeting of fairy chess composers.

→ ***See also:*** *Anti-Andernach Chess.*

ANDERSSEN FOCAL THEME

Two mates to be guarded against lie on the same line. A white unit moves to one of the mating squares to shut off the black piece from the other and when the black piece captures it, it is recaptured with mate.



49

ANDERSSEN, Adolf
Leipziger Illustrierte Zeitung 1848

#3

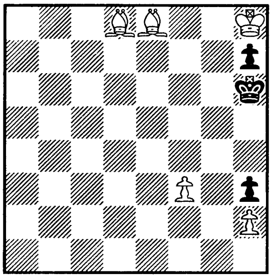
49: **1.** ♖g6? ♖h1+! ◆ **1. ♔b1!** ♗h5 2. ♖g6! (3. ♘f7#) ♗xg6 3. ♘xg6#.

ANDERSSEN INTERFERENCE

White makes the interference to avoid a stalemate by allowing a flight to the black King, which is met by a discovered mate by the same white piece.

⧗ Adolf Anderssen (1818-1879).

≡ **Alias:** Anderssen Mate.



50

ANDERSSEN, Adolf
7. Aufgaben für Schachspieler 1842

#4

50: **1. ♗h5** ♔xh5 2. ♔g7 h6 3. ♔f6 ♔h4 4. ♔g6#.

ANGLO-AMERICAN SCHOOL

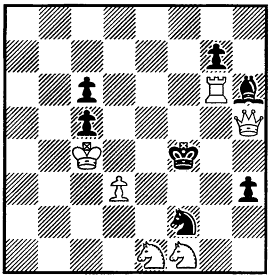
Style from the beginning of the 20th century, especially from the foundation of the *Good Companion Chess Problem Club*. The movement was a synthesis of The New American and the traditional *English School*. Especially in two-movers, characteristic for both styles was rich variation of play without any duals.

The "Old" American School shaped back in the late 1850s by Samuel Loyd, later William Shinkman, Wlliam Meredith and others. Typical of their and many other American composers' work was a sharply expressed interesting idea, introduced by a subtle key, set in a light and attractive manner. Although Loyd and Shinkman composed mostly three- and move-movers, their style influenced two-mover composition too (see *Nationalist Period, The*).

"The Good Companion Two-Mover" combined the best elements of the two traditions. Composers began to blend the more simple strategic ideas into elaborate structures. Half-pin, re-invented almost simultaneously by the American Murray Marble and the British Comins Mansfield, was one of the main re-discoveries of this period. Some Americans, notably Charles Promislo, devoted themselves to the traditional English Block Problem type.

Prior to the Second World War, the Anglo-American style very much dominated the two-move composition in Britain and the US, whereas in the Continental Europe perhaps a more varied development within the emerging strategic school gained ground.

The examples quoted here are American compositions. English can be found under English School, and numerous examples of both will be found throughout this book.

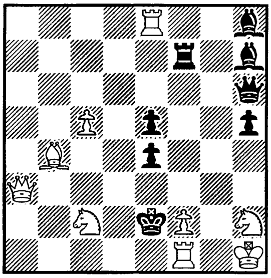


51

PROMISLO, Charles
2.pr Good Companion 1914

#2

51: *1... ♗g5 2. ♕xg5#, 1... ♘~ 2. ♖g4#, 1... h2 2. ♘g2# ◆ **1. ♖e6!** (~), 1... ♗g5/g5 2. ♕f3#, 1... ♘~ 2. ♖e4#, 1... g6 2. ♖f6# ◆ Mutate with one added and two changed mates.

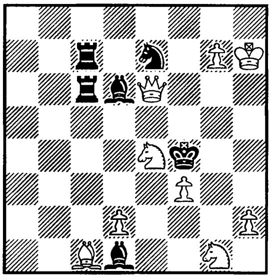


52

SHEPPARD, Charles W.
Good Companion 1921

#2

52: 1. f4! ~ 2. ♕e3#, 1... exf3(ep) 2. ♘d4#, 1... exf4 2. ♕f3#, (1... ♕xf4 2. ♕a6#) ◆ An unusual vertical half-pin with black Pawns as thematic men.

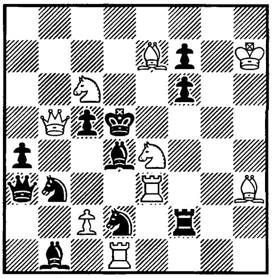


53

KISH, Alexander
1.hm Pawn-One-Two Ty, American Chess Bulletin 1935-6

#2

53: 1. ♘g3! ~ 2. ♕e3#, 1... ♗c2+ 2. d3#, 1... ♗c5 2. d4#, 1... ♖c3 2. dxc3#, (1... ♔g5 2. ♕h6#, 1... ♗xf3 2. ♘h3#, 1... ♗e5 2. ♕g4#, 1... ♘~5 2♕(x)f5#).



54

EATON, Vincent
1.pr Western Morning News 1937

#3

54: 1. ♗f8! ~ 2. ♘e7+ ♔e5 3. ♕b8#, 1... ♖f5 2. c4+ ♘xc4 3. ♘c3# (2... ♔e6 3. ♘xc5#), 1... f5 2. ♘f6+ ♗xf6 3. c4#, (1... ♕b4 2. ♘xb4+) ◆ White vs black half-pin.

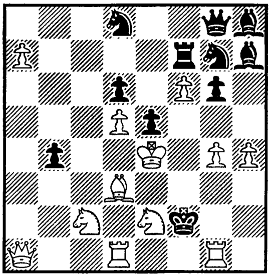
ANGULAR MOVE

A move of riders and leapers which is not made along straight orthogonal or diagonal lines. The only orthodox piece with angular moves is Knight, in fairy chess there is a host of such pieces, for instance Nightrider, Camel (rider), Zebra etc.

ANNAN CHESS [F]

Fairy condition. Pieces move normally except when standing in front of another friendly piece, when they move only as that piece. The phrase "in front of" means immediately above for White and immediately below for Black.

⧗ Theme of Japanese Sake Tourney, Eretria 2005.



55

AVNER, Uri
1.pr 6. Sake Ty Eretria 2005

s#2 Annan Chess

55: 1. ♖d2! (2. ♗h3+ g6xh4#), 1... ♘xf6 2. ♕a6+ ♖xa7#, 1... ♘h6 2. ♘c3+ ♘xd2#, 1... ♘f8 2. ♘e3+ ♔f3#.

≡ **Alias:** Southern Chess.

ANNIHILATION

A curious form of line clearance by capture of the enemy piece followed by the vacation of the capturing square with opening of the opponent's line.

Annihilation is normally a three-move affair which starts with a sacrifice of the piece to be annihilated, but the principle can be shown in two moves as in **56** where the key 1.♖h8 is entirely successful, because Black's defence 1...♕xh8 disposes the obstacle and allows White to give mate as desired.

There are four typical thematic forms:

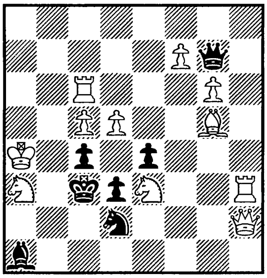
Active Elson-Annihilation. The piece which would be destroyed arrives to its square of destruction (i.e. sacrifices itself). See **57**.

Passive Elson-Annihilation or **Annihilation Capture**. The piece which is to be destroyed is already on its square of destruction. See **58**.

Active Loyd-Annihilation. One speaks of "Loyd" when the capturing side (party) only has interest on (or beyond) the square where the capture takes place. See **59**.

Passive Loyd-Annihilation. The piece stands already on the square where it will be (is) captured, and the capturing side has interest in that square. See **60**.

⧗ Samuel Loyd (1830-1914), Jacob Elson (1839-1909).

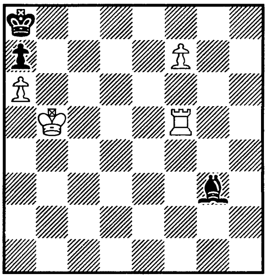


56

LOYD, Samuel
Standard Union 1895

#2

56: 1. ♖h8! (~), 1... ♕xh8 2. ♕xh8# ◆ etc.

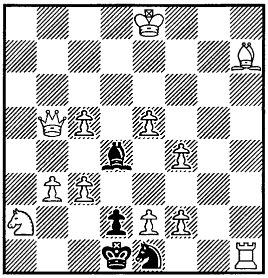


57

VON HOLZHAUSEN, Walter Frh.
Leipziger Tageblatt 1923

#3

57: 1. ♖f4! ♗xf4 2. f8♕+ ♗b8 3. ♕f3#, (1... ♔c7 2. f8♕+ ♔c7 3. ♖f7#).

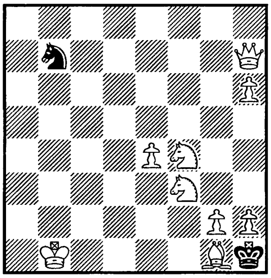


58

HARTONG, Jan
4.pr Kecskemét SK 1927

#3

58: 1. e3! (~), 1... ♗xc3 2. ♕c4 ♗~ 3. ♗c2# (passive), 1... ♗xe5 2. c6 ♗~ 3. ♕h5# (passive), 1... ♗xc5 2. e6 ♗~ 3. ♕h5# (passive), 1... ♗xe3 2. ♕d3 ♗~ 3. ♕f3# (active).

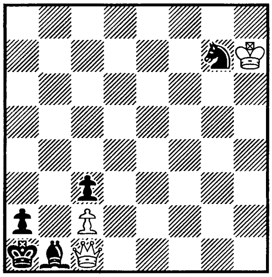


59

LOYD, Samuel
132. Wilke's Spirit of the Times 4.1.1868

#3

59: 1. ♗c5! (~), 1... ♘xc5 2. ♕a7 ♘~ 3. ♕g1#, (1... ♘~ 2. ♕d7 ~ 3. ♕d1#).



60

KARLSTRÖM, Alfred
5.cm British Chess Federation 1938-1939

#4

60: 1. ♔h8! ♘~ 2. ♕a3 ♗xc2 3. ♕c1+ ♗b1 4. ♕xc3#.

★ **Other examples:** 240, 687.

≡ **Alias:** Destruction Clearance.

ANNOUNCEMENT, TOURNEY

Informal composing tourneys are usually running on a regular basis. Their announcement should include the sections, the address[es] where the compositions should be sent, the duration of the competitions (normally 6 months – 2 years) and the judges.

As for formal tourneys, the announcement should include: the organizer, the name and type of competition (jubilee tourney, theme tourney, match), the genre (and theme) of the compositions, the participants (open, restricted), if the number of entries per author is limited, by which date, to what address and in how many copies the entries should be sent, the judge(s), (the value of) prizes, other distinctions, and possibly the publication of the award, if that can be anticipated. Formal tourney usually has a controller nominated to the post, who receives the entries and is a contact person between composers and judge(s).

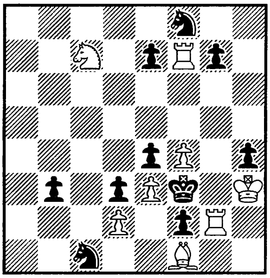
ANTELOPE [F]

Fairy piece. A (4,3)-leaper. For instance: Antelope from a1 can play to d5 or e4.

ANTI EN-PASSANT THEME

In a three- or more-mover Black in defence moves his Pawn only one step in order to avoid White's en-passant capture later.

⌛ The name was given by the authors of the example problem.



61

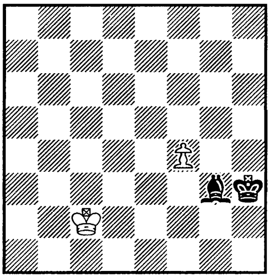
RUDENKO, Valentin F.; CHEPIZHNY, Viktor I.
3766. Die Schwalbe 1982

#3

61: **1. ♘b5?** (2. ♘d4#) ♘e6! ◆ **1. ♔xh4?** (2. ♖g3#) ♘g6+! ◆ **1. ♖g4!** (2. f5 e5/g5 3. fxe6/fxg6(ep)#), 1... g6 2. ♔xh4 g5+ 3. fxg5# (2. f5? g5!), 1... e6 2. ♘b5 e5 3. fxe5# (2. f5? e5!).

ANTI-ALBINO THEME [R]

A *retro* genre idea. All the possible moves of a white Pawn to reach a square of its fourth rank.



62

KRIKHELI, Iosif
2.pr Schach-Echo 1979

-1 & h#1

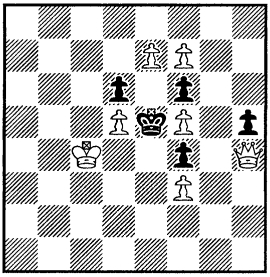
b) ♝g3→f2; c) ♝g3→b4; d) ♝g3→e8

62: a) –1. e3x♖f4 ♖g4x♕f4 & **1. ♔h4** ♕h6# ◆ b) –1. g3x♕f4 ♕f3x♕f4 & **1. ♕g2** ♕h4# ◆ c) –1. f3-f4 ♗d6x♕b4 & **1. ♗h2** ♕g4# ◆ d) –1. f2-f4 ♗c6x♕e8 & **1. ♗g2** ♕h5#.

ANTI-ANDERNACH CHESS [F]

Fairy condition. On moving, a unit (except a King) changes colour (more exactly, it takes the colour of the opposite side; a neutral piece moved by White becomes black...) but on capturing it keeps its colour. A "new" white Rook appearing on a1 or h1, or a black Rook on a8 or h8, can castle.

Note in **63** that after the key the promoted (now black) Knight cannot play to d7 or g6 because of Self-Check.



63

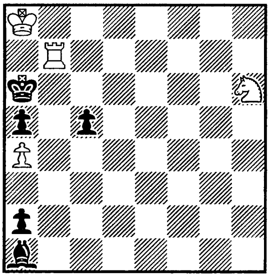
PETKOV, Petko A.
feenschach 1996

#2 Anti-Andernach

63: (*1... ♚xf5 2. ♕xh5#) ◆ **1. f8♗(=♝)?** (~) ◆ 1... ♝h6(=♗) 2. ♕xf4#, 1... ♝g7(=♗) 2. ♕xf6#, 1... ♚xf5 2. ♕xh5#, 1... ♝xe7! ◆ **1. f8♘(=♞)!** (~), 1... ♞h7(=♘) **2.** ♕xf6#, 1... ♞e6(=♘) 2. ♕xf4#, 1... ♚xf5 2. ♕xh5#.

ANTI-ANNIHILATION, WHITE THEME

Black offers White a man for capture in order to use the opened line in his defence. White rejects the offer or accepts it in a favorable moment.



64

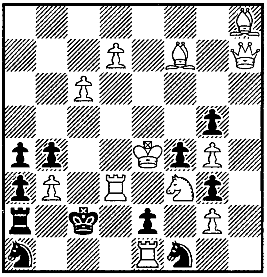
FABEL, Karl
Die Schwalbe 1937

#4

64: **1. ♘g8?** ♗f6! 2. ♘xf6 a1♕ 3. ♘d5 ♕h8+ ◆ **1. ♘f5!** ♗d4 2. ♘e7! c4 3. ♘d5 ~/♗b6 4. ♘c7/♖xb6#., 1... ♗f6 2. ♘e3! ~ 3. ♘d5.

ANTI-BALBO THEME

At least 3 tries made by pieces of different type are defeated by moves of pieces of the same type as the piece which made a try move.



65

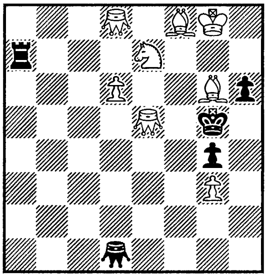
CASA, Alex
1.pr Diagrammes 2003

#2

65: 1. bxa4? (~), 1... ♖b2 2. ♘d4#, 1... ♘b3 2. ♗xb3#, 1... b3! ◆ **1. ♖d4?** (~), 1... ♘xb3 2. ♖c4#, 1... ♔b2/♔c3 2. ♖d2#, 1... ♖b2! ◆ **1. ♔d4?** ~ 2. ♖d2#, 1... ♘xb3+ 2. ♖xb3#, 1... ♔b2! ◆ **1. ♖d6!** (~), 1... ♖b2 2. ♔d4#, 1... ♘xb3/axb3 2. ♔d5#, 1...♘f~ 2. ♖d2#.

ANTI-BATTERY [F]

Fairy effect. Arrival of the front piece to the line allows the *hopper* of the same colour to attack the adversary King (or the enemy unit).



66

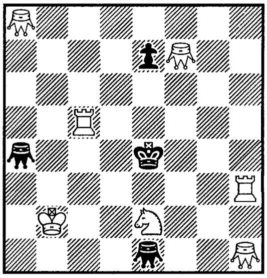
BROGI, Giuseppe
Il Due Mosse 1955

#2 ♕♛ = Grasshopper

66: 1. ♔f7! ~ 2. ♕g8#, 1... ♛h5+ 2. ♗f5#, 1... ♛d7+ 2. ♘f5#.

ANTI-BATTERY, RECIPROCAL [F]

The two pieces exchange their front/rear role in the anti-batteries they form.



67

JONSSON, Christer
25.pl WCCT 1972-75

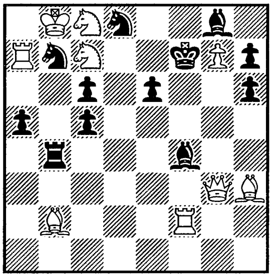
#2 ♕♛ = Grasshopper

67: 1. ♔a1! (~) ◆ **1... ♕e3 2. ♕f3#, 1... e5 2. ♕d5#,** (1... ♕f4,e6 2. ♖f3,♖d5#).

→ ***See also:*** *Anti-Battery.*

ANTI-BREDE CROSS-CHECK THEME

Black unpins a white piece that moves off the pin-line. Black uses his chance to give check, but by doing it he at the same time gives White opportunity to mate with a cross-check.



68

LARSEN, Karl A. K.
2-4.pr DSK 3. TT 1933, Skakbladet 1933

#3

68: 1. ♕g4! (2. ♕h5#), 1... e5 2. ♘e8! (3. ♕h5#) e4+ 3. ♘d6#, 1... ♘d6+ 2. ♘b5+ ♘db7+ 3. ♘d6#, (1... ♖d4 2. ♖xf4+ ♖xf4 3. ♕h5#) ◆ The first variation shows anti-Brede cross-check, the 2nd the proto-form.

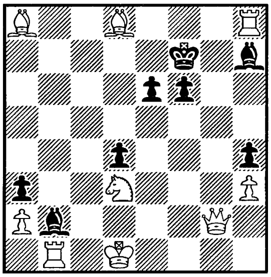
★ **Other example** 624.

→ ***See also:*** *Brede Cross-Check.*

ANTI-BRISTOL

A piece moves along the line toward another piece closing its line of action.

In other words: *Holzhausen interference* by a *meto-critical move*.



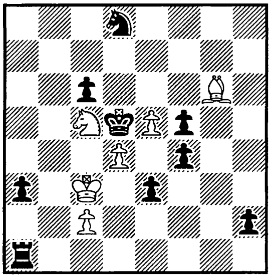
69

WARTON, Thomas
Manchester City News 1919

#2

69: *1... e5 2. ♕d5/♗d5#, 1... ♗g6 2. ♕b7# ◆ **1. ♗e4!** (~), 1... e5 2. ♗d5#, 1...♗g~ 2. ♕g8#, 1... ♗g6 2. ♕xg6#, 1...♗b~ 2. ♖b7#, 1... f5 2. ♘e5# ◆ Simplest kind of white Anti-Bristol, in which ♕'s lost control of b7 is compensated by gained control of g6.

70: 1. ♗xf5? h1♕ 2. ♗d3 ♕e1+! ◆ **1. ♗h7!** (2. ♗g8+) ♖g1 2. ♗xf5 h1♕ 3. ♗d3 ~ 4. ♗c4# ◆ Forced black anti-Bristol.



70

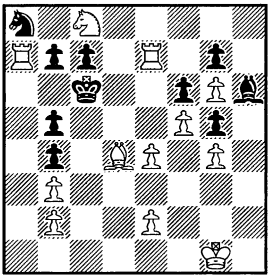
SCHADE VAN WESTRUM, Louis Ceril
Thema-Boek 1948 / (Scheme)

#4

★ **Other example** 1371.

ANTI-CHENEY-LOYD THEME

A "critically" standing piece is forced or tempted to make an *anti-critical move*.



71

ECKHARDT, Carl
Hamburgischer Correspondent 1927

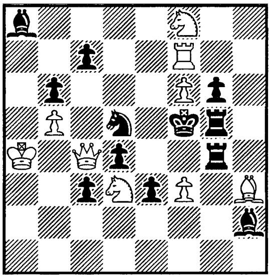
#4

71: **1. ♗f2!** (1... ~/b6 2. e3 ♔c5 3. ♖~xc7+) 1... ♘b6(!) (anti-critical decoy, which reverses White's foreplan) 2. ♗xb6 cxb6 3. e3 ♔c5 4. ♖c7# ◆ "This historically significant problem is the first rendering of an Anti-Cheney-Loyd!" (Sidler).

→ ***See also:*** *Cheney-Loyd Theme.*

ANTI-COSTACHEL THEME

In defence against a *Pelle move* threat Black opens his line, but at the same time unpins a threat piece, which then plays off the pin line and mates.



72

VELIMIROVIĆ, Milan
Original example

#2

72: (*1... ♘b4/♘xf6 2. ♕e6#) ◆ **1. ♕xd4!** ~ 2. ♕e4#, 1... ♘b4 2. ♕d7#, 1... ♘f4 2. ♕e5#, (1... ♘xf6,♘e7,♖h5 2. ♖xf6,fxe7,♕xg4#).

→ ***See also:*** *Anti-Cristoffanini Theme; Costachel Theme.*

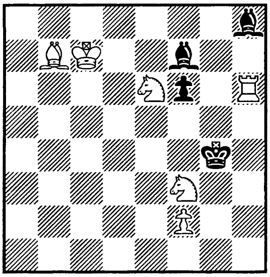
ANTI-CRISTOFFANINI THEME

In defence against a *Pelle move* threat Black unpins a threat piece, which then plays off the pin line and mates.

→ ***See also:*** *Anti-Costachel Theme; Cristoffanini Theme.*

ANTI-CRITICAL MOVE

Anti-critical move is the reversal or un-doing of the *critical move*. Its (sole) purpose is to "invalidate" the *cutting-point*.



73

KOLLMANN, František
Deutsche Schachzeitung 1887

#3

73: **1. ♖h1!** (2. ♗e4 ♗xe6 3. ♖h4#), 1... ♔f5 2. ♘h4+ ♔g4 3. ♗f3# (2... ♔xe6/♔e5 3. ♖e1#), 1... ♗xe6 2. ♖h4+ ♔f5 3. ♗e4#.

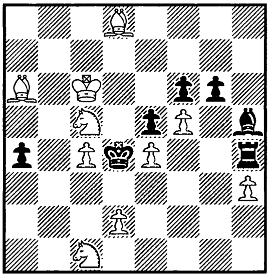
★ **Other examples:** 98, 355, 481.

→ ***See also:*** *Critical Play.*

≡ **Alias:** Antikritikus (Ger.).

ANTI-DEFLECTION

Black can parry a two-move threat which arises after the second white move, but this parade is insufficient. Therefore Black plays so that after the second white move, if the threat persisted, he has a good defence to substitute the weak one.



74

KOLDIJK, Albert M.; SMIT, Geert
Die Schwalbe 1939

#3

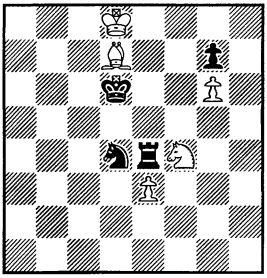
74: 1. ♗a5? ♖xh3! ◆ **1. ♔d6!** ~ 2. ♗xf6 ~ 3. ♗xe5#, 2... ♖xe4 3. ♘e6# (weak defence), 1... ♖f4 2. ♗a5 ♖f3 3. ♘e2# ◆ 2. ♗xf6? ♖xf5! (good defence).

→ ***See also:*** *Beugung.*

≡ **Alias:** Anti-Beugung (Ger.).

ANTI-DOMINATION [E]

An endgame idea. Black does not possess a material advantage sufficient to win itself, and white defeats his attempts to dominate the white men and capture (one of) them. (Definition from FIDE Album.)



75

RANDVIIR, Jüri
The Problemist 1991

=

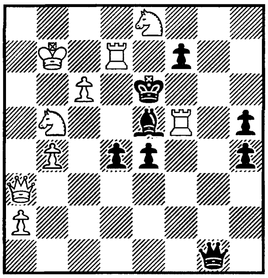
75: 1. ♘h5 ♖h4! (1... ♖e7 2. exd4 ♖xd7+ 3. ♔e8 =) **2. ♘xg7** (2. exd4 ♖xh5 3. ♔e8 ♖g5 –+) **♘e6+!! 3. ♗xe6!** (3. ♘xe6? ♖h8+ 4. ♗e8 ♔xe6 5. g7 ♖g8 6. e4 ♔d6 7. e5+ ♔e6 –+) **♖h8+ 4. ♗g8!** (4. ♘e8+? ♔xe6 5. e4 ♖g8! 6. e5 ♖h8 7. g7 ♖g8 –+) **♖xg8 5. ♘e8+ ♔e6 6. e4 ♖h8 7. g7 ♖g8 8. e5 zz. ♔f7 9. ♔d7 ♖xe8 10. e6+** =.

★ **Other example** 306.

→ ***See also:*** *Domination Theme.*

ANTI-FOCAL THEME

Having a piece on focal position, Black is trying to maintain its contact with two or three foci the piece guards (= direct combination). White's aim is to decoy black piece(s) so that the piece on focal position is losing control of one of these points (= indirect combination).



76

KUNTZE, Fritz
1.pr Deutscher Schachbund 1887

#3

76: 1. ♕g3! (2. ♕xe5#), 1... ♕xg3 2. ♘ed6! (3. ♘c7#) ♗xd6 3. ♘xd4#, 1... hxg3 2. ♘bd6 (3. ♘c7#) ♗xd6 3. ♘g7#, (1... ♔xf5 2. ♖xf7+ ♔e6 3. ♕b3#) ◆ The focal points (and treff-points) d4 and g7 are doubly guarded (they can also be called junction-points, since neither black piece is decoyed on them = Massmann Treff-Point).

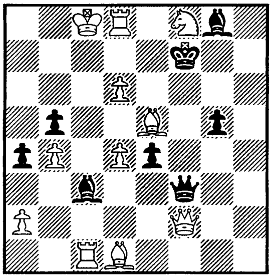
ANTI-GAMAGE THEME

A threat is a **Gamage** mate, i.e. White can directly unpin a black piece because it is interfered. Black removes this interference by:

(a) removal of the interfering piece **(Anti-Gamage 1)**;

(b) move of the interfered pinned piece **(Anti-Gamage 2)**.

77 shows both thematic forms.



77

NANNING, Frederik W.
Die Schwalbe 1930

#2

77: 1. a3! ~ 2. ♕a2#, 1... e3 2. ♕xf3# = Anti-Gamage + Gamage, 1...♗c~ 2. ♖c7# = Anti-Gamage 1, 1... ♕f6 2. ♕xf6# = Anti-Gamage 2 ◆ etc.

★ **Other examples:** 660, 832.

→ ***See also:*** *Gamage Theme; Kagan Theme.*

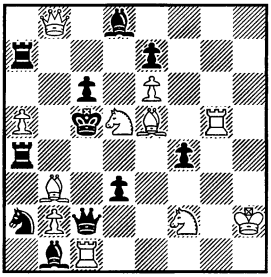
ANTI-GOETHART THEME

A threat is a **Goethart** mate, i.e. White can indirectly unpin a black piece because it is interfered. Black removes this interference by:

(a) removal of the interfering piece **(Anti-Goethart 1)**;

(b) move of the interfered pinned piece **(Anti-Goethart 2)**.

78 shows both thematic forms.



78

MARI, Alberto
1.pr Tijdschrift v. d. KNSB 1929

#2

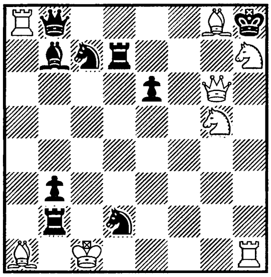
78: 1. ♘f6! ~ 2. ♗c3#, 1... d2 2. ♘d3# = Anti-Goethart 1, 1... ♕c4 2. ♘2e4# = Anti-Goethart 2, etc.

★ **Other example** 1407.

→ ***See also:*** *Goethart Theme.*

ANTI-GOETHART, SECONDARY

White does not threaten to unpin black piece until Black defends, and then White must choose a non-unpinning mating move.



79

SEGERS, Marcel
Escacs a Catalunya 1933

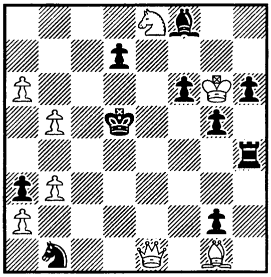
#2

79: 1. ♗f7! ~ 2. ♕f6#, 1... ♘d5 2. ♘f6# (♘f8?), 1... ♘e4 2. ♘f8# (♘f6?), (1... ♘e8 2. ♕g8#, 1... ♖xf7 2. ♘xf7#).

→ ***See also:*** *Anti-Goethart Theme.*

ANTI-GRIMSHAW THEME

Avoidance of a *Grimshaw interference* by an *anti-critical move*.



80

MASSMANN, Wilhelm
Deutsches Wochenschach 1919 / (v)

#4

80: 1. ♕e3? (thr. 2. ♘c7+ ♔d6 3. ♕c5 = ♚♝-Grimshaw) ♗b4! (anticritical move) ◆ **1. a7!** ♖a4 (critical move) 2. ♕e3 ♗b4 (anticritical- critical move) 3. ♘c7+ ♔d6 4. ♗h2#. ◆ Critical Grimshaw on b4.

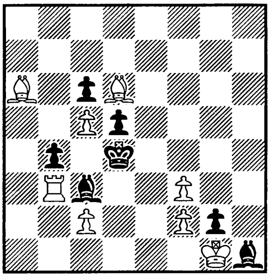
★ **Other examples:** 877, 1133.

→ ***See also:*** *Grimshaw Interference.*

ANTI-GRIMSHAW, WHITE

A voluntary combination: White plays a *critical move*, which Black exploits on his move. Then White moves his piece, crossing a *critical square* again in the opposite direction.

81: 1. **♗e2!** (critical move) ♗e1 2. c3+ ♗xc3 3. ♗a6! (anti-critical move) ♗~ 4. ♖d3#.



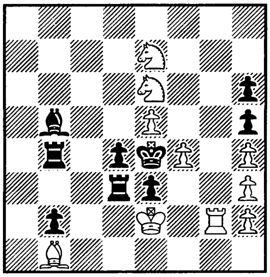
81

PALATZ, Franz F.
Hamburgischer Correspondent 1922 / (v)

#4

ANTI-HAMBURG THEME

Black counters White's plan by moving his piece, which would be interfered with, on a more favourable square. White forces Black to retract his combination.



82

BERGES, Wilhelm
Die Schwalbe 1937

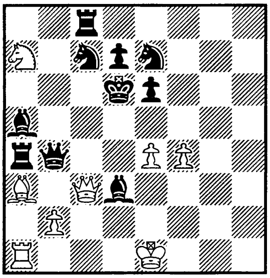
#4

82: 1. ♖f2? exf2! ◆ 1. ♖g6/7? ♗c4!,♖b3! (=anti-Hamburg, anti-Roman 2. ♖f6/7 ♖b5!, ♖c3!) ◆ **1. ♖g8!** (2. ♖f8) ♗c4 2. ♖d8! ♗b5(a6) 3. ♖f8 ♖c4(b5) 4. ♗xd3# = anti-Hamburg; 1... ♖b3 2. ♖d8! ♖b4 3. ♖f8 ♖c4 4. ♗xd3# = anti-Roman.

→ ***See also:*** *Hamburg Theme.*

ANTI-HASSBERG THEME

Key unpins white piece and simultaneously pins black piece. Black in defence unpins pinned black piece and pins unpinned white pieces.



83

HASSBERG, Eric M.
American Chess Bulletin 1943

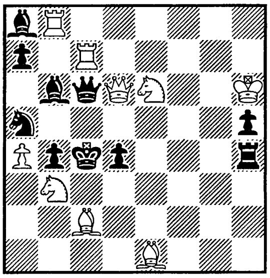
#2

83: 1. 0-0-0! ~ 2. ♕e5#, 1... ♘cd5! 2. e5# ◆ etc.

→ ***See also:*** *Hassberg 1 Theme; Status Quo Theme Group.*

ANTI-HOCHBERGER THEME

The key move selfpins one white piece which threatens mate by *Pelle move* (move along the pin-line). Black in defence unpins, directly or indirectly, this pinned white piece which takes advantage of it to mate.



84

SOMMA, Francesco
Il Problema 1932

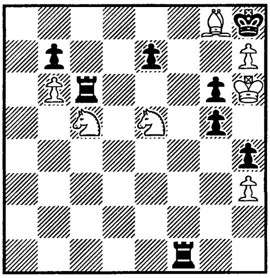
#2

84: 1. ♘f4! ~ 2. ♕e6#, 1... ♕c5 2. ♕xd4#, 1... ♕xc7 2. ♕xb4# ◆ etc.

→ ***See also:*** *Hochberger Theme.*

ANTI-HOLZHAUSEN THEME

Avoidance of a *Holzhausen interference* by an *anti-critical move*.



85

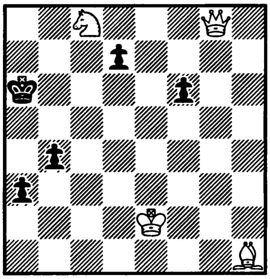
SACKMANN, Franz
Deutsche Schachblätter
19.7.1910 / (v)

#5

85: 1. ♘e4! (2. ♘xg5 ♖cf6 3. ♘gf7+) ♖f8 2. ♘xg5 ♖cf6 3. ♗e6! and Black is in Zugwang. ◆ Duals on the 4th move.

ANTI-HOLZHAUSEN, WHITE

With an *anti-critical move* White avoids *Holzhausen interference*. The interference occurs in the try-play only.



86

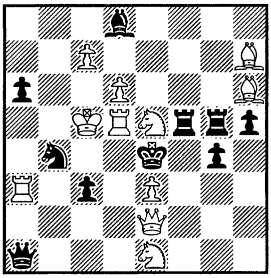
MØLLER, Jørgen
Deutsches Wochenschach
1900

#3

86: 1. ♕d5?? ◆ 1. ♗a8! ~ 2. ♕d5(+) ~,♔a4 3. ♗b7,♘b6#.

ANTI-IANOVCIC THEME

White piece threatens mate along the pin-line. In one variation Black defends by unpin of his pinning piece, and in the other he opens a line for direct guard of a threat square.



87

MIRAND, Georges ;
MICHEL, François
2.pr The Problemist TT
1976

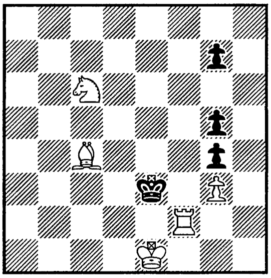
#2

87: 1. ♘d7! ~ 2. ♖e5#, 1... ♖g6 2. ♕c4#, 1... c2 2. ♕g2#, etc.

→ ***See also:*** *Ianovcic Theme.*

ANTI-INDIAN THEME

Black's direct defensive combination: In anticipation to White's plan to play the Indian maneuver Black plays so that the Indian maneuver fails or comes too late. White has an alternative plan, and anti-Indian is seen in virtual play only.



88

PAULY, Wolfgang
Deutsches Wochenschach
1905

#4

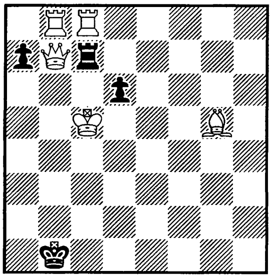
88: 1. ♖f8! ♔e4 2. ♔e2 g6 3. ♗f7 ♔f5 4. ♗d5# = Indian, 1... g6(!) = anti-Indian 2. ♖f1! ♔e4 3. ♔f2 ♔f5 4. ♔e3# ◆ White defeated Black's anti-Indian attempt with another Indian combination.

≡ **Alias:** Anti-Loveday.

ANTI-KINGS [F]

Fairy pieces. Kings are exposed to check when they are not threatened by an enemy piece.

89: 1. ♗d8! ~ 2. ♔b6#, 1... ♖~ 2. ♗b6#, 1... a5 2. ♔b4#, 1... a6 2. ♔b5#.



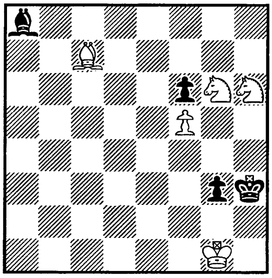
89

BOYER, Jean-Pierre
Problème 1970

#2 Anti-Kings

ANTI-KLING THEME

White forces Black's anti-critical move in order to obviate Black's idea to block his piece after its critical move with a stalemate.



90

KRAEMER, Ado
Wiener Schachzeitung 1931 / dedicated to W. von Holzhausen

#5

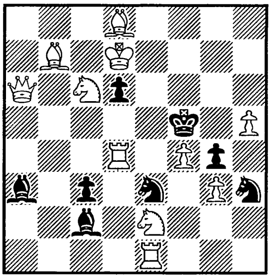
90: 1. ♗b6? ♗h1! 2. ♗c3 g2! 3. ♗e1 stalemate! (= Kling) ◆ **1. ♗a5!** ~ 2. ♗c3 ~ 3. ♘f4+ ♚h4 4. ♗xf6# (2... g2 3. ♗e1), 1... ♗h1 2. ♗e1! ♗a8 (= Anti-Kling) 3. ♗c3 ~ 4. ♘f4+ ♚h4 5. ♗xf6#, 3... g2 4. ♗e1 ~ 5. ♘f4#.

→ ***See also:*** *Kling.*

ANTI-LEVMAN DEFENCE

Black opens the white line masked by a white piece. On mating move White unmasks it and closes another white line. This is in fact a masked form of Theme B.

⌛ Semen S. Levman (1896-1942).



91

LEVMAN, Semen S.
Skakbladet 1932

#2

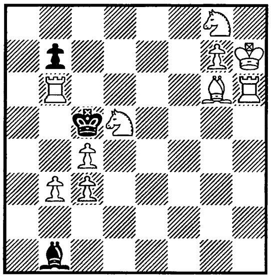
91: 1. ♖b4! ~ 2. ♘cd4#, 1... ♘d5 2. ♘ed4#, 1... d5 2. ♘e7# ◆ etc.

★ **Other examples:** 18, 19, 1092, 1536.

≡ **Alias:** Anti-Levman Theme.

ANTI-LOSHINSKY THEME

A black and white piece of like motion stand distantly on the same line. The defences by black piece along that line are answered by moves of white piece to the adjacent square on the same line.



92

VLADIMIROV, Yakov G.
1.pl Moscow Championship 1969

#3

92: *1... ♗xg6+ 2. ♖bxg6 b5 3. ♖c6# ◆ **1. ♔h8!** ~ 2. ♗c2/♗d3/♗e4/♗f5, 1... ♗e4 2. ♗f5 ~ 3. ♖b5#, 1... ♗d3 2. ♗e4 ~ 3. ♖b5#, 1... ♗c2 2. ♗d3 ~ 3. ♖b5#, (1... ♗f5 2. ♘gf6 etc.).

→ ***See also:*** *Loshinsky Theme.*

ANTI-LOYD CLEARENCE

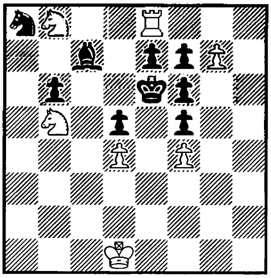
One side forces the other to retract a critical move (which may have been made before the position on diagram) and instead of a useful line-vacation cause a harmful line-occupation.

In short: A Holzhausen interference initiated by a meta-critical move.

93 shows white anti-Loyd clearance after an anti-critical key. In **94** the black Rook has already moved anti-critically to h1 and White forces its traversal over the critical square in the opposite direction.

Anti-Brunner-Loyd Clearance. A line voidance for a piece of the same type.

⌛ Samuel Loyd (1830-1914).

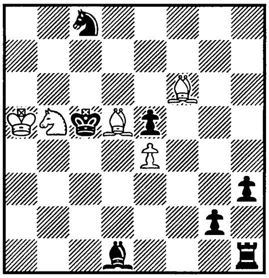


93

HULTBERG, Herbert
Eskilstuna Kuriren 2.8.1932 / (v)

#3

93: 1. ♖h8! (~), 1... ♗~ 2. g8♕ ~ 3. ♕c8#, 1... ♗d8! (= anti-Loyd's clearance: 2. g8♕? ♘c7!) 2. ♖xd8 ♘c7 3. ♘xc7#.



94

SCHADE VAN WESTRUM, Louis Ceril
Thema-Boek 1948 / (v)

#4

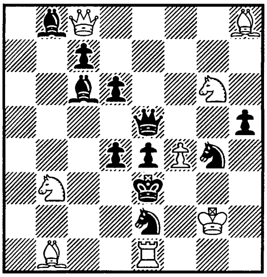
94: 1. ♗xe5? g1♕! 2. ♗c3? ♕e1! ◆ 1. ♗g7! ~ 2. ♗f8+ ♘d6/♘e7 3.♗x♘#, 1... ♖f1 2. ♗xe5 g1♕ 3. ♗c3 ~ 4. ♗b4#.

≡ **Alias:** Anti-Voidance.

ANTI-MAGNET THEME

Two like-moving pieces of different colour stand on the same line. In variations Black moves along the line away from the opponenent's piece, which in turn moves the same distance in the opposite direction. The maneuver repeats at least once in another variation, in which distance grows 1+1 squares.

Compare with *Loshinsky theme* where one thematic piece follows the piece of opposite colour, and with *Anti-Loshinsky theme* where two pieces are moving toward each other.



95

BASISTY, Mark ; VASILENKO, Andrey
1.pl Ukrainian Team Championship 1984

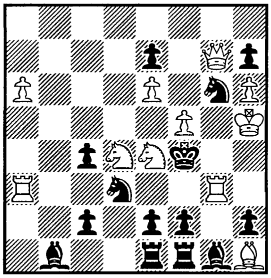
#3

95: 1. ♕f5! (2. fxe5), 1... ♕d5 2. ♕g5! (2. ♕xh5? ♕xb3!) ~ 3. f5#, 1... ♕c5 2. ♕xh5! (2. ♕g5? ♕c2!) ~ 3. ♕h3#., (1... ♗d7 2. ♗xe5).

→ ***See also:*** *Magnet Theme.*

ANTI-MARI THEME

White closes a white line just opened by Black. This requires at least three moves for an orthodox realization.



96

BRUCH, Wieland
1.pr Schach-Aktiv 1998

#3

96: 1. ♘c3?/♘g5? ♔xg3! ◆ 1. a7! ~ 2. ♖f3+ ♔xe4 3. a8♕#, 1... ♘h4 2. ♘g5! (2. ♘c3? ♘b4!), 1... ♘de5 2. ♘c3! (2. ♘g5? c3!).

→ ***See also:*** *Mari Dual Avoidance.*

ANTI-META-CRITICAL MOVE

Avoidance of interference by moving the blocking piece over the future attacker's square away from the object of attack. See the discussion under "*Critical Play*".

≡ **Alias:** Antimetakritikus (Ger.).

ANTI-METO-CRITICAL MOVE

Avoidance of interference by moving the blocking piece over the object of attack away from the attacking piece. See the discussion under "*Critical Play*".

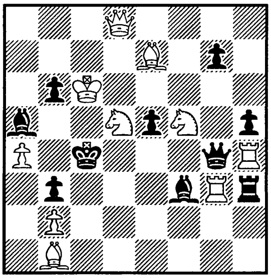
→ ***See also:*** *Bristol Clearance.*

≡ **Alias:** Antimetokritikus (Ger.).

ANTI-MONRÉAL THEME

The white King, which controls at least one square in the black *King's field*, takes the key move making it a *flight square*, and simultaneously pins one white piece. Thematic defences are a black King flight(s) and unpin(s) of the self-pinned white piece which then mates.

Actually, this is only half-opposite to *Monréal theme*: the unpin is replaced by the selfpin but the flight square is, commendably, still given.



97

PEDERSEN, Eigil
2.pr Castellari TT
Lo Scacchista di Roma 1936

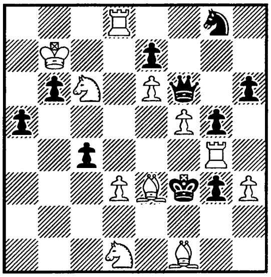
#2

97: (*1... ♗xd5+ 2. ♕xd5#) ◆ **1. ♔d7!** ~ 2. ♘de3#, 1... ♔xd5 2. ♕g8#, 1... ♕d4 2. ♘fe3#, (1... ♗xd5 2. ♗d3#).

→ ***See also:*** *Monréal Theme.*

ANTI-MOUSETRAP THEME

White threatens to trap a black piece. In defence, Black maneuvers so that White's trap fails or has no effect. The colours can also be reversed in this combination, when trapping White's piece is Black's voluntary plan, and White tries to avoid or prevent it.



98

SAVOURNIN, Jacques
1.pr Europe Échecs 1964

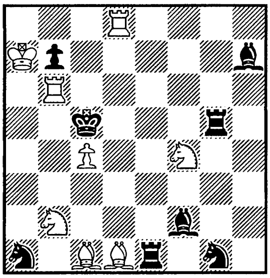
#3

98: 1. ♖d5! ~ 2. ♖e5 ~ 3. ♘d4#, 1... ♕c3 2. ♖d4 ~ 3. ♘e5#, 1... ♕b2 2. d4, 1... ♕a1 2. ♗d4, (1... ♕c3 2. d4,♗d4?, 1... ♕b2 2. ♗d4,♖d4?, 1... ♕a1 2. ♖d4,d4?).

→ ***See also:*** *Mousetrap Theme.*

ANTI-NOWOTNY THEME

Avoidance of a Nowotny interference by an anti-critical move.



99

KUBBEL, Leonid I.
1.pr Svyezda Minsk 1928

#3

99: 1. ♗g4! (2. ♗f5), 1... ♗b1 (Anti-Nowotny) 2. ♗d2 ♘c2 3. ♘fd3#, 1... ♖ge5 (Anti-Nowotny) 2. ♘e6+ ♖xe6 3. ♖d5#, 1... ♖ee5 2. ♖d5+ ♖xd5 3. ♘e6#.

→ ***See also:*** *Nowotny Interference.*

ANTI-ORTHO-CRITICAL MOVE

Avoidance of interference by moving the attacking piece over the critical square towards the object of attack. See the discussion under "Critical Play".

★ **See examples:** 98, 355.

ANTI-PARA-CRITICAL MOVE

Avoidance of interference by moving the object of attack over the critical square towards the attacking piece. See the discussion under "Critical Play".

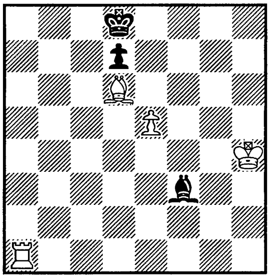
≡ **Alias:** Antiparakritikus (Ger.).

ANTI-PERI-CRITICAL MOVE

Can signify at least two maneuvers:

(1) White's direct Option Combination in which he selects his kernel move(s) so as to avoid getting on the wrong side of a critical square, thus moving around it (see **100**, **101**).

(2) White's Indirect Combination coercing Black to move peri-critically (see for instance **102**) to his disadvantage; or to force him to abandon his plan to move his piece pericritically, or to force White to move his piece pericritically (see **116**; Anti-Sackmann theme; idea in defence).

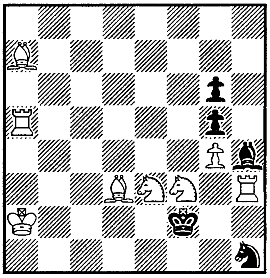


100

BROWN OF BRIDPORT, John
168. Chess Strategy 1865 / (v)

#5

100: 1. ♖f1! (2. ♖xf3), 1... ♔c8 2. ♖b1 ♗b7 3. ♖b4! (anti-peri-critical move) ♔e8 4. ♖f4 ~ 5. ♖f8#, (3. ♖b2? ♔e8 4. ♖f2 ♗f3!).



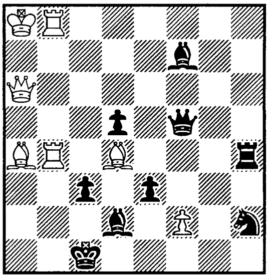
101

HARTONG, Jan
1.pr Svyat Sachovy 1928

#3

101: 1. ♖b5? ♗g3! 2. ♖b7 ♗e5! ◆ **1. ♖c5!** (2. ♖c2#), 1... ♗g3 2. ♖c6! ♗~ 3. ♖c2#, 1... ♘g3 2. ♖c1 ♔xf3 3. ♖f1#, (1... ♔xe3 2. ♖c3+ ♔f4 3.

♗b8#) ◆ White must avoid getting on b2 and, thus, move around it on c5 and c2.



102

VETTER, Hans
1.pr Orlimont MT 1967

#6

102: **1. ♕b5?** ♗g6! 2. ♖b1+ ♕xb1 3. ? ◆ **1. ♕e2!** ♗h5 2. f3! ♗xf3 3. ♕b5 ♗e4 4. ♖b1+ ♗xb1 5. ♕b2+ cxb2 6. ♗xb2# ◆ A simple useful doubling will be transformed into a harmful doubling with the weaker piece in front.

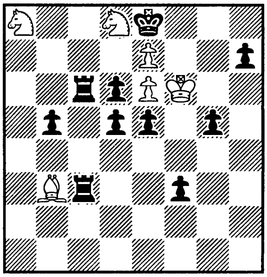
★ **Other example** 116.

→ ***See also:*** *Critical Move; Peri-Critical Move.*

≡ **Alias:** Antiperikritikus (Ger.).

ANTI-PLACHUTTA THEME

White threatens a *Plachutta interference* and Black defends by *anti-critical move* of one or both thematic pieces.



103

PALATZ, Franz F.
Basler Nachrichten 22.2.1927

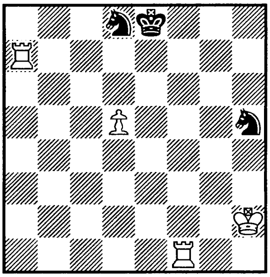
#5

103: **1. ♘b7!** (2. ♘c7+) ♖a6! (anti-Plachutta) 2. ♗xd5! (3. ♗c6+ 4. ♘xd6/♘c7+) ♖c8! (anti-Plachutta) 3. ♗xf3 g4 4. ♗xg4 ~ 5. ♗h5#.

ANTI-PLACHUTTA, WHITE

White avoids *Plachutta interference* with *anti-critical move*(s) of his thematic piece(s). A real white anti-Plachutta is seen in *virtual play* only.

104: 1. **♖f3?** ♘f7! 2. ♖fxf7 ♘g7 3. ♖xg7 ♔f8 = white Plachutta ◆ **1. ♖h7!** white anti-Plachutta 1... ♘f7 2. ♖fxf7 ♘g7 3. ♖hxg7!, (1... h♘~ 2. ♔/♖x♘ ♘~ 3. ♙/♖x♘).



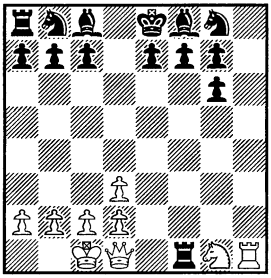
104

MONGRÉDIEN, Alfred W.
Hamburgischer Correspondent 29.11.1925

#4

ANTI-PRONKIN THEME [R]

Often seen theme in a *retro* genre. In the course of a *proof game* a promoted piece is captured, and at its promotion square stands the original piece of the same kind and colour.



105

DENKOVSKI, Ivan ; DENKOVSKI, Gligor
cm G. Donati-50 JT StrateGems 2002-3

PG 12

105: 1. **♘c3** d5 2. ♘e4 dxe4 3. g4 ♕d3 4. exd3 e3 5. ♕f3 e2 6. g5 **exf1♖+** 7. ♔e2 ♖xc1 8. g6 ♖f1 9. ♖**xf1** hxg6 10. ♔d1 ♖xh2 11. ♔c1 ♖xf2 12. ♕d1 ♖**xf1**.

→ ***See also:*** *Ceriani-Plaksin-Frolkin Theme.*

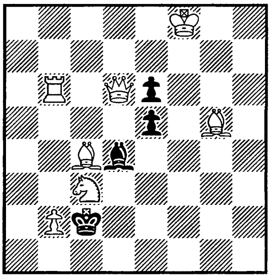
ANTI-QUADRUPLE THEME

A weakness of black defence seemingly allows 4 mates but only one works, while other three are prevented by useful effect(s) of black move.

To call it a theme there should be 4 such black defences with partial quadruple avoidances of same four mates, i.e. each mate is effective only once.

After the key in **106** a removal of the black Bishop would allow 4 mates, but each possible Bishop's move allows in turn only one of these.

106: **1. ♗e3!** (~), 1... ♗xc3 2. ♕d3# (2. ♕d1/♕d2/♗d3?), 1... ♗xe3 2. ♕d1# (2. ♕d3/♕d2/♗d3?), 1... ♗xb6 2. ♕d2# (2. ♕d3/♕d1/♗d3?), 1... ♗c5 2. ♗d3# (2. ♕d3/♕d1/♕d2?), (1... e4 2. ♕h2#).



106

GOLDSCHMEDING, Cornelis
The Hindu 1955

#2

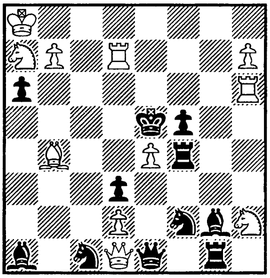
→ ***See also:*** *Anti-Quintuple Theme; Fleck, Secondary; Triple Avoidance.*

ANTI-QUINTUPLE THEME

A weakness of black defence seemingly allows 5 mates but only one works, while other four are prevented by useful effect(s) of black move.

To call it a theme there should be 5 such black defences with partial quintuple avoidances of same 5 mates, i.e. each mate is effective only once.

A Dummy selfblock on e4 in **107** introduces 5 new mates (2.h8♕/b8♕/♕xa2/♘c5/♕a5) which are, however, separated by actual defences.



107

LOSHINSKY, Lev I.
1.pr Sverdlovsk Chess Club 1940

#2

107: 1. ♕a4! ~ 2. ♗d6#, 1... ♕xe4 2. h8♕#, 1... ♖xe4 2. b8♕#, 1... ♗xe4 2. ♕xa1#, 1... ♘xe4 2. ♘c6#, 1... fxe4 2. ♕a5#, (1... ♔xe4 2. ♗c3#).

→ ***See also:*** *Anti-Quadruple Theme; Fleck, Secondary; Triple Avoidance.*

ANTI-REVERSAL

The order of a key and a mate after the same defence cannot be reversed between two phases. Vladimirov theme is an example. In two tries of **108** the theme is doubled.

Cyclic Anti-Reversal (or **Ceriani cycle**). Three (or more) white moves appear in three (or more) phases in cyclic pairs, as a key and a mate always after the same thematic black defence. If phases are arranged in pairs, each possible couple shows the normal **Anti-Reversal** theme. See **109**.

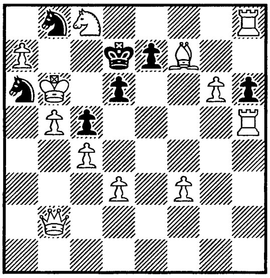
Cyclic Pseudo Anti-Reversal. Three (or more) white moves appear in three (or more) phases in cyclic pairs, as a key and a mate, not necessarily always after the same thematic black defence. See **110**.

Patterns:

AR	
1	a
A	B
B	★

Cyclic AR	
1	a
A	B
B	C
C	A

Cyclic Pseudo AR			
1	a	b	c
A	B		
B		C	
C			A

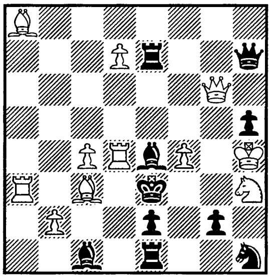


108

KOVAČEVIĆ, Marjan
4.pr Sredba na Solidarnosta 1979-81

#2

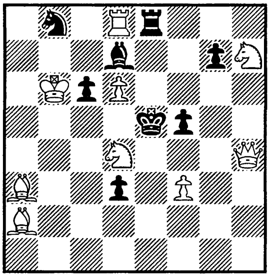
108: 1. ♗d5?^{A} (~), 1... e6^{a} 2. ♕g7#, 1... e5!^{b} (2. ♕g7??^{B}) ◆ **1. ♕g7?**^{B} (~), 1... e5^{b} 2. ♗d5#, 1... e6!^{a} (2. ♗d5??^{A}) ◆ **1. ♕h2!** (~), 1... e5 2. ♕h3#, 1... e6 2. ♕xd6# ◆ etc .



109

LAČNÝ, L'udovit
Pravda 27.11.1981
1. Pr. 1981-2

#2



110

POPOV, Valery
1.pr Šachové umenie 1989

#2

109: 1. **♖d6?**^{A} ~ 2. ♗d2#, 1... ♗d3 2. ♖xd3#^{B}, 1... ♗d5! ◆ 1. **♖d3+?**^{B}, 1... ♗xd3 2. ♕b6#^{C}, 1... ♔xd3! ◆ 1. **♕b6!**^{C} ~ 2. ♗d2#, 1... ♗d3 2. ♖d6#^{A}.

110: 1. **♕g5?**^{A} ~ 2. ♕e3#, 1... ♔xd4^{a} 2. ♗b2#^{B}, 1... c5! ◆ **1. ♗b2?**^{B} ~ 2. ♘b5#, 1... ♔xd6^{b} 2. ♘xf5#^{C}, 1... f4! ◆ 1. **♘xf5!**^{C} ~ 2. ♕e4#, 1... ♔xf5^{c} 2. ♕g5#^{A}, (1... ♗xf5 2. ♗b2#^{B}).

★ **Other example** 1700.

≡ **Alias:** Anti-Reversal 1.

ANTI-REVERSAL 2

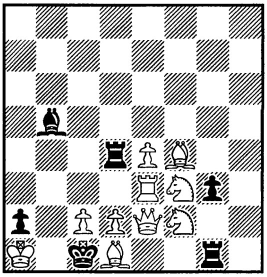
The order of a key and a threat cannot be reversed between two *phases*. **111** shows in three phases a *chain* of thematic mates.

Cyclic Anti-Reversal 2. Three (or more) white moves appear in three (or more) phases in cyclic pairs, as a key and a threat. If phases are arranged in pairs, each possible couple shows the normal "anti-Reversal 2" theme. Theme is probably unattainable in conventional orthodox twomover. **112** shows it with the help of twins.

Patterns:

AR2	
1	~
A	B
B	★

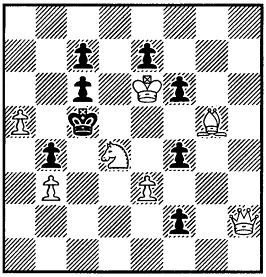
Cyclic AR2	
1	~
A	B~~C~~
B	C~~A~~
C	A~~B~~



111

GVOZDJÁK, Peter
3.pr Pravda 1987

#2



112

RICE, John M.
Die Schwalbe 1991

#2 b) ♟e7→e5; c) ♟f6→d6

111: 1. **c4?**^{A} ~ 2. ♖c3#^{B}, 1... ♖d3 2. ♘xd3#, 1... ♗a4! ◆ **1. ♖c3?**^{B} ~ 2. d3#^{C} (2. c4??^{A}), 1... ♖d3 2. cxd3#, 1... ♖xe4! ◆ **1. d3!**^{C} ~ 2. ♕d2#^{D} (2. ♖c3??^{B}), 1... ♖xd3,♖xd1 2. ♖xd3,♕xd1#.

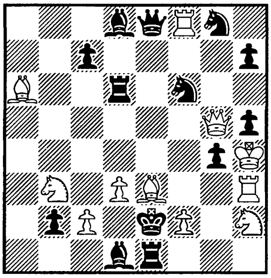
112: a) 1. **♕h5!**^{A} ~ 2. ♗xf6#^{B} (2. ♗e7?^{C}), (1... f5,fxg5 2. ♗xe7^{C},♕xg5#) ◆ b) 1. **♗xf6!**^{B} ~ 2. ♗e7#^{C} (2. ♕h5?^{A}) ◆ (1... exd4,fxe5 2. ♕h5^{A}, ♕xe5#) ◆ c) **1. ♗xe7!**^{C} ~ 2. ♕h5#^{A} (2. ♗f6?^{B}) ◆ (1... fxe3 2. ♕e5#).

★ **Other example** 1661.

≡ **Alias:** Anti-Threat-Reversal.

ANTI-ROELS THEME

Theme B (Somov) where the defence pins the threat-piece.



113

ADABASHEV, Mark I.
1.pr De Problemist 1934

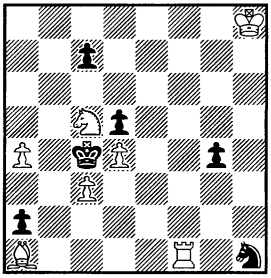
#2

113: 1. **♗b6!** ~ 2. ♕d2#, 1... ♘d5 2. ♘d4#, 1... ♘d7 2. d4#, 1... ♘e4 2. ♖e3# ◆ etc.

→ ***See also:*** *Roels Theme.*

ANTI-ROMAN THEME

Black's *idea in defence*: Black defeats the threatened *Roman* with an anti-decoy move by reversing the virtual decoy. Black's anti-decoy may force a complete change in the attack, or an option move (*direct combination*, see **114**), or that White prepares itself for Black's counter-play in advance with a *foreplan* (*indirect combination*, see *Roman, White* example **1355** or *Anti-Hamburg theme* example **82**). Succesful anti-Roman is seen in the *virtual play* (as a *try play*) only, and in *actual play* it has merely a delaying function.



114

MONGRÉDIEN, Alfred W.
Antiform 1929

#5

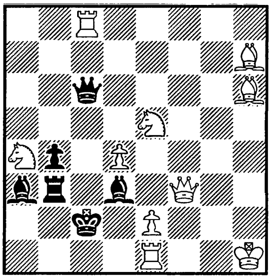
114: **1. ♖f8!** ♘f2! 2. ♖xf2 (2. ♖b8? ♘d3!) g3 3. ♖f8! (anti-Roman; analogous 3. ♖b2? ♔xc3 would have been an interference Roman) g2 4. ♖b8.

★ **Other examples:** 82, 1355.

→ ***See also:*** *Roman Theme.*

ANTI-RUPP THEME

The key unpins white piece and pins black piece. Black in defence pins the unpinned white piece and selfpins the unpinned black piece.



115

FISCHL, Josef
Shakhmaty 1933

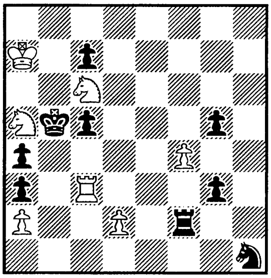
#2

115: **1. e4!** ~ 2. ♕d1#, 1... ♗xe4 2. ♕g2#, (1... ♗e2,♖b1,♗c1 2. ♕xe2,♕xd3,♖xc1#).

→ ***See also:*** *Status Quo Theme Group.*

ANTI-SACKMANN THEME

Black is trying to prevent White's plan or to slow it down. From two or several lines at his disposal, white piece chooses the one that decoys Black (back) to an unfavorable position and helps White to carry out his plan (in time).



116

BERGES, Wilhelm
pr. Die Schwalbe 1938

#5

116: **1. ♖d3?** ♖h2! 2. ♖d8 ♖h8 3. ♖xh8 c4 4. ~ ♔c5 = Black Sackmann ◆ **1. ♖e3!** ♖h2 2. ♖e1! (=anti-Sackmann) ♖xd2 3. ♖e8 ♖d8 4. ♖xd8 ~,c4 5. ♖b8,♖d5#.

→ ***See also:*** *Sackmann Combination.*

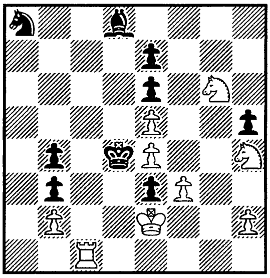
ANTI-SEEBERGER THEME

Black or White is trying to avoid a critical move and the following incarceration either by reversal or prevention of the anti-critical decoy. **117** combines ortho- and anti-form of a *Seeberger incarceration*.

Anti-Seeberger – Black Combination. Black in defence avoids immobilization with a voluntary *anti-critical move*.

Anti-Seeberger – White Combination. White in attack avoids immobilization with a voluntary *anti-critical move*.

Anti-Seeberger combination from both sides is shown in **118**.

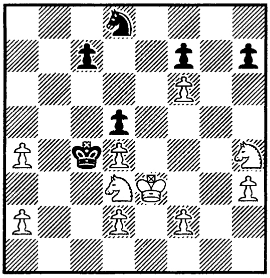


117

PRYTZ, Rud
Die Schwalbe 1935

#4

117: **1. ♘g2!** ♗a5! (Anti-Seeberger; 1... h4? 2. ♘2f4 ♘c7 3. h3) 2. ♘xe3 (2. ♘2f4? ♘c7 3. h4 ♗b6!) ♘b6 3. h4 ♘~ 4. ♖c4#.



118

HULTBERG, Herbert
pr Die Schwalbe 1930

#6

118: **1. ♘f3?** ♘c6 2. h4 h5 and WPf2 is immobilized ◆ **1. f4!** (white anti-Seeberger) 1... c5 (black anti-Seeberger) 2. ♘f3 ♘c6 3. h4 h5 4. f5 cxd4+ 5. ♔e2 ♘~ 6. ♘fe5#.

→ ***See also:*** *Seeberger Incarceration.*

ANTI-SHELTERING THEME

A defensive or attacking maneuver aimed at frustrating opponent's attempts to shield his vulnerable piece from attack. The maneuvering side can, for example, decoy the threatened piece away from the (vicinity of the) shelter, or *ex-decoy* the shielding piece.

★ **See example** 1446.

≡ **Alias:** Anti-Fluchtschutz (Ger.).

ANTI-TURTON DOUBLING

Harmful doubling of two pieces of like-motion after one makes a meta-critical move, so that it will interfere with the other piece.

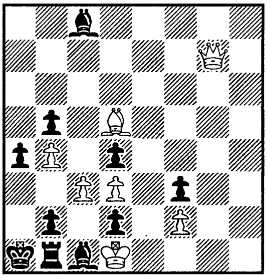
Three different forms are recognized:

(a) (Ordinary) **Anti-Turton Doubling**. Two pieces are of different strength and the weaker one first makes a meta-critical move (and subsequently the stronger one comes behind). **119** shows white Anti-Turton.

(b) **Anti-Loyd-Turton Doubling**. Two pieces are of different strength and the stronger first one makes a meta-critical move (and subsequently the weaker one comes behind). **120** shows Black Anti-Loyd-Turton.

(c) **Anti-Brunner-Turton Doubling**. Two pieces are of the same strength. **121** shows Black Anti-Brunner-Turton.

Unlike in Anti-Turton Doubling, in Anti-Zepler Doubling the introduction is an ortho-critical move.

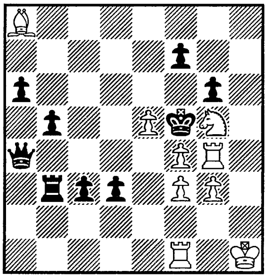


119

ZEPLER, Erich
Deutsches Wochenschach
15.9.1923

#4

119: 1. ♗g8! (2. ♕f7 = Turton) ♗e6 (anti-Turton) 2. ♗xe6 a3 3. ♕a7. (2... dxc3 3. ♕xc3).

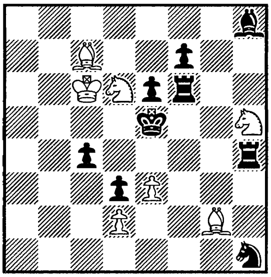


120

ZEPLER, Erich
Deutsches Wochenschach
1923

#5

120: 1. ♗b7! ♕c4 2. ♖h4 ♖b4 3. ♗e4+ ♕xe4 4. fxe4+ ♖xe4 5. g4#.



121

BRUNNER, Erich
Tägliche Rundschau 1916

#4

121: 1. ♗a5? ♖ff4! 2. ♗c3+ ♖d4 3. ? ◆ **1. ♗e4!** (2. ♘xf7+) ♖xe4 2. ♗a5 ♖ff4 3. ♗c3+ ♖d4 4. exf4#, (1... ♖ff4 2. ♗h7 ♖f5 3. ♘xf7+ ♚e4 4. ♘g5#; 1... ♖f5 2. ♗a5 ~ 3. ♗c3+).

→ ***See also:*** *Doubling; Doubling, Turton.*

ANTI-ZEPLER DOUBLING

Harmful doubling of two pieces of like motion after one makes an ortho-critical move, so that it will be interfered by the other piece.

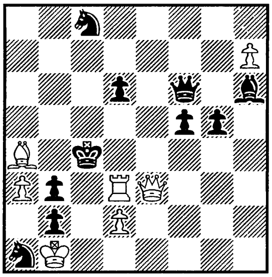
Three different forms are recognized:

(a) (Ordinary) **Anti-Zepler Doubling**. Two pieces are of different strength and the stronger one first makes a critical move (and subsequently the weaker one comes in front). **122** shows Black Anti-Zepler Doubling.

(b) **Anti-Loyd-Zepler Doubling**. Two pieces are of different strength and the weaker one first makes a critical move (and subsequently the stronger one comes in front). **123** shows Black Anti-Loyd-Zepler Doubling.

(c) **Anti-Brunner-Zepler Doubling**. Two pieces are of the same strength. **124** shows white Anti-Brunner-Zepler Doubling (for the Queen operating only diagonally can be considered to have the same strength as a Bishop).

Unlike in Anti-Zepler Doubling, in Anti-Turton Doubling the introduction is a meta-critical move.

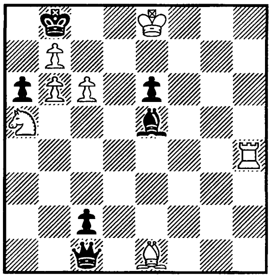


122

ZEPLER, Erich
Kongressbuch
Teplitz-Schönau 1923

#4

122: 1. h8♕! ♕xh8 2. ♗c6 ♗g7 3. ♖c3+ ♗xc3 4. d3#.

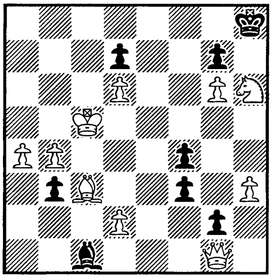


123

ZEPLER, Erich
Kongressbuch
Teplitz-Schönau 1922

#5

123: 1. ♖b4? ♕f4! 2. c7+ ♗xc7 3. bxc7+ ♕xc7 4. ♘c6+? ♕xc6! ◆ 1. ♗g3! ♗xg3 2. ♖b4 ♕f4 3. c7+ ♕xc7 4. bxc7+ ♗xc7 5. ♘c6#.



124

TRILLING, Anton
Essener Anzeiger
19.12.1935 / (v)

#4

124: 1. ♕d4? g1♕! ◆ 1. ♗e5! (2. ♕d4) ♗b2! 2. ♗xb2 f2 3. ♕a1 ~ 4. ♗xg7#., (1... f2 2. ♕xg2 f3 3. ♕g5) ◆ Anti-Brunner-Zepler. The pieces can be considered like-moving, since on the pin-line they have same effect.

→ *See also: Doubling, Zepler.*

ANTICIPATION

From Codex, Article 24:

"(1) A chess composition is anticipated if there is an identical composition which has an earlier priority date. The anticipated chess composition is not eligible for any award.

(2) Chess compositions which are partly anticipated are eligible for awards: their merit is a matter for the judge, who should take account of the degree of anticipation.

(3) A second version of a correct chess composition published in an informal tournament, if published in the same tournament by the same author, is not considered to be partially anticipated by the original version."

Partial Anticipation. Composition is partially anticipated when its idea or scheme coincides with an earlier published problem, but differs from it in appearance or design. If it is only a slight improvement (e.g.: better economy, elimination of formal defects like duals and similar) then it should be published under the name of original author with remark "version by (new author's name)". These problems shouldn't and usually aren't allowed to take part in a tourney. If it is a significant improvement of the old composition, the new author has right to publish it under his name, but with a remark "after (old author's name)". Such positions enjoy same right as original problems and can take part in a tourney.

≡ **Alias:** Predecessor.

ANTICIPATORY ...

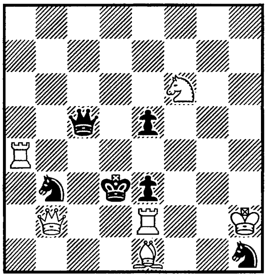
An effect implemented provisionally, in anticipation of a subsequent action or event. Virtually every element can be shown in a provisional form, and only a few popular ones are illustrated below.

Anticipatory Interference. A line is closed in advance, before it is actually created directly (by arrival of a line piece) or indirectly (by opening a line). In **125** the black Queen can be decoyed from its triple focal position only after the provisional closing of three future lines.

Anticipatory (Self-)Pin. The pinning piece moves on the pin-line before the actual pin is active yet. This has been deeply investigated in helpmate genre and **126** is one of many attractive examples composed so far.

Anticipatory Half-Pin. The black King steps to the halfpin line after one of the black pieces has vacated the line. **127** nicely combines a prospective halfpin along e-line with anticipatory self-pins on d4, which results in two attractive double-pin mates.

Anticipatory Obstruction. Obstruction where the piece that is (will be) prevented from occupying the thematic square doesn't "see" it yet. In **128** the thematic move 1...♘g1 obstructs ♜g5 who does not "see" the obstruction square yet. Incidentally, there are also an anticipatory interference on d5, and an anticipatory (distant, remote) self-block on b8!

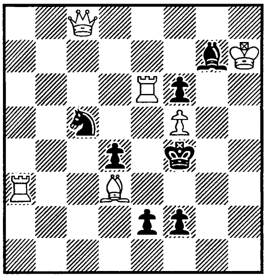


125

GOLDSCHMEDING, Cornelis
2.pr Probleemblad 1963

#3

125: **1. ♘g4!** (~), 1... ♘g3 2. ♘xe5+^{A} ♕xe5 3. ♕c2#^{B}, 1... ♘f2 2. ♕c2+^{B} ♕xc2 3. ♖xe3#^{C}, 1... e4 2. ♖xe3+^{C} ♕xe3 3. ♘e5#^{A}, (1... ♕b4 2. ♖xb4, 1...♘b~ 2. ♖d2+).

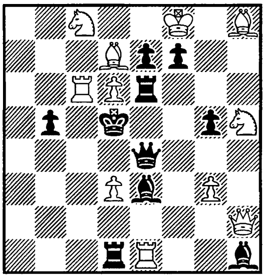


126

KRIKHELI, Iosif
Schach-Echo 1974

h#2 2111

126: **1. ♘b3** ♗e4 2. ♔e3 ♕c1# ◆ **1. ♘d7** ♖e4+ 2. ♔xf5 ♖a5#.

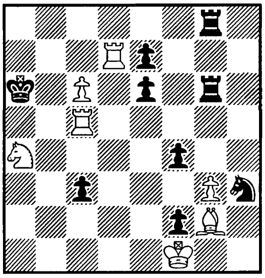


127

VISSERMAN, Eeltje
2.pl Netherlands – Germany 1955

#3

127: **1. ♗c3!** ~ 2. ♘xe7+ ♖xe7 3. ♘f6#, 1... ♗d4 2. ♕a2+ ♔e5 3. ♖c5#, 1... ♕d4 2. ♘b6+ ♔e5 3. g4# ◆ etc.



128

MÜLLER, Dieter ; ZIPF, Volker
3.pr Schach-Aktiv 1987

#6

128: 1. ♖b7? (2. ♖b6+ ♔a7 3. ♖a5#) ♖g5! ◆ 1. ♗d5? (2. ♗c4#) exd5 2. ♖b7 ♖xc6! ◆ 1. ♗e4? (2. ♗d3#) ♖xg3 2. ♗d5 ♖g1+! ◆ 1. ♗f3! (2. ♗e2#), 1... ♘g1 2. ♗e4 ♖xg3 3. ♗d5 exd5 4. ♖b7 ♖b8 5. ♖a7+ ♔xa7 6. ♖a5#.

★ **Other examples:** 398, 758.

ANTIFORM

The word "antiform" and, consequently, the prefix "anti-" are used in two or three senses in orthodox chess problems:

(1a) **In direct-mate problems** it refers to simple reversed effects of moves, and is often re-phrased accordingly with "inverted" or "reversed": if, for instance, in the proto-form of the theme, White's key pins a black piece and unpins a white piece, which black then pins, in the anti-form of the theme the key unpins a black piece and pins a white, which black then unpins. In non-strategic themes "anti-" may refer only to some inverted element. See, for instance, Anti-Reversal, Anti-Reversal 2.

(1b) **In all kinds of compositions**, when the tactical effects are referred to, anti- can be translated "opposite to": opposite to anti-critical move is critical move, opposite to block is anti-block (usu. *unblock*), opposite to obstruction is anti-obstruction (usu. *square vacation*), and so on;

(2) **In Logical Combinations** anti(form) has a very specialized meaning. The antiform of any **chess-move** consists of its retraction (un-doing or reversal), the aim of the side "willing" the retraction being directly opposed to that of the side "willing" the Move. The antiform of a fore-plan then consists of the reversal of fore-plan to own advantage or its complete annulment. A simple antiform of a preparatory combination consists of the reversal of foreplan maneuver; the antiform of an indirect foreplan is then a direct maneuver, the antiform of a direct foreplan is an indirect maneuver. See, for instance, *Anti-Hamburg Theme*, *Anti-Roman Theme*, *Anti-Kling Theme* etc.

ANTIPODEAN CHESS [F]

Fairy condition. The main rule is that a captured man is re-placed in the distance of (4,4) squares, provided that the square is available (vacant). Apart from that condition, captures are performed normally.

ANTIZIELELEMENT

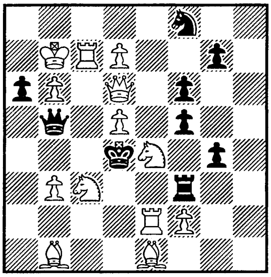
A German term meaning literally: "the counter-objective element". A feature (motif) which appears contrary to the aim of the problem and, consequently, must be removed, either in advance or afterwards. In a direct mate problem, White may give black King a *flight square* which he has to take into his control again before (or on) the mating move; or he may leave a line which he has to re-occupy etc.

★ **See example** 667.

ANTWERP TEMPO

In a post-key block twomover every black man, except for the King, brings about at least one variation, and all mates are different. The key gives one added mate at the least.

⧗ Inventor: Russian emigrant Vladimir Borodin (Belgium) before the WW II.



129

FULPIUS, Jacques
Die Schwalbe 1982

#2

129: *1... fxe4 2. ♖xe4# ◆ **1. ♘g5!** (~), 1... ♕~ 2. ♕c5#, 1... ♕a5,♕c4 2♖(x)c4#, 1... ♕b4 2. ♕xb4#, 1... ♕c6+ 2. dxc6#, 1... ♕xb6+ 2. ♕xb6#, 1... ♕xd5+ 2. ♕xd5#, 1... ♕xe2 2. ♘xe2#, 1... a5 2. ♘xb5#, 1... ♘~ 2♘(x)e6#, 1... g6 2. ♕xf6#, 1... fxg5 2. ♕e5#, 1... f4 2. ♖e4#, 1... g3 2. ♘xf3#, 1... ♖~ 2. ♕f4#, 1... ♖xf2 2. ♗xf2#, 1... ♖e3 2. fxe3#, 1... ♖xc3 2. ♗xc3# ◆ 17 mating moves, 7 added, 1 transferred.

ARCHBISHOP [F]

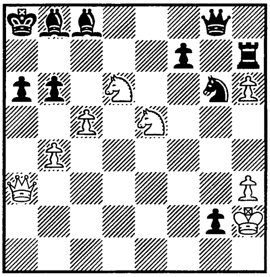
Fairy piece. A Bishop which can rebound, only once, like a billiard ball, when it reaches a square on the edge of the board. The rebound occurs in the middle of the square. Example: ABf1-c8 with rebound on a6 or h3.

⧗ Invented by George Leathem (1881-1953) in 1932.

ARCHIMEDES LEVER THEME

Zig-zag trip of the white Queen back and forth.

⧗ After problem by Horatio Bolton (1793-1873) dedicated to Howard Staunton (1810-1874).



130

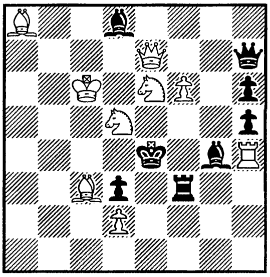
BOLTON, Horatio
Chess Player's Chronicle 1850

#24

130: 1. ♕f3+ ♔a7 2. ♘c6+ ♔a8 3. ♘d8+ ♔a7 4. cxb6+ ♔xb6 5. ♕c6+ ♔a7 6. ♕c5+ ♔a8 8-13. ♕d5-d4-e4-e3-f3-f2xg2+ ♔a8 14-20. ♕f2-f3-e3-e4-d4-d5-c5+ ♔a8 21. ♕xc8 f6 22. ♕xa6+ ♖a7 23. ♕c6+ ♖b7 24. ♕xb7# (22... ♗a7 23. ♕c6+ ♔b8 24. ♕c8#).

ARGENTINE THEME

Black unpins two white pieces, one of which is front and the other rear battery unit.



131

ELLERMAN, Arnoldo
1.pr Il Problema 1931

#2

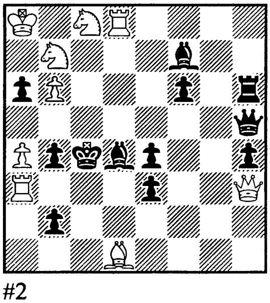
131: 1. ♔d7! ~ 2. ♘e3#, 1... ♖f5 2. ♘g5#, 1... ♕f5 2. ♕b4#, (1... ♔f5 2. ♕xh7#).

★ **Other example** 549.

ARGÜELLES THEME

One black piece makes active and passive interferences with another black piece.

⧗ Antonio Ferrer Argüelles (1901-2000).



132

ARGÜELLES, Antonio F.
1.hm Els Escacs a Catalunya 1929

#2

132: 1. ♕d7! ~ 2. ♕xd4#, 1... ♗e5 2. ♕c6#, 1... ♗c5 2. ♘a5#, 1... ♕xd1 2. ♕xf7#, (1... ♗c3,

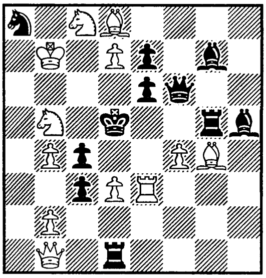
♗xb6,♗d5,♕c5/♕d5/♕e5 2. ♗b3,♘xb6, ♘cd6, ♗e2#).

★ **Other example** 557.

ARGÜELLES, WHITE

In a try-play a white piece makes active and passive interferences with another white piece.

133: 1. b3? (2. bxc4/dxc4#) cxd3! (2. ♕a2? – white active interference) ◆ **1. ♕a2?** (2. ♕xc4/dxc4#) ♖xd3! (2. ♕g2? – white passive interference) ◆ **1. ♗b6?** ~ 2. d8♕#, 1... ♕e5 2. ♘xe7# (black passive interference), 1... e5 2. ♘xc3# (black active interference), etc. ◆ Both black **and** white Argüelles.



133

FIGUEIREDO, Jose ; SONNENFELD, Felix A.
4.hm Argüelles JT 1964

#2

ARISTOCRAT

Generally, a problem which has no Pawns in the diagram position. A more strict definition requires presence of all black and white officers, and absence of all black and white Pawns.

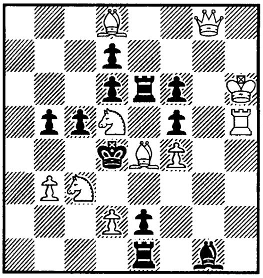
★ **See examples:** 690, 1276, 1553.

ARNHEM THEME

White has two thematic tries. Two thematic black defences alternatively either defeat the try or are met in either try with the same mate.

Pattern:

Arnhem			
1	~	a	b
X?		A	!
Y?		!	A



134

LE GRAND, Piet
2.pr Probleemblad TT 1985

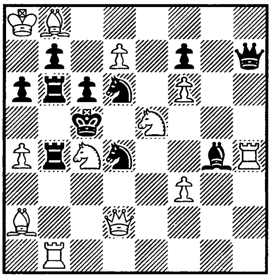
#2

134: 1. ♕g3? (2. ♕d3#) fxe4^{a} 2. ♘xb5#^{A}. 1... ♖xe4!^{b} ◆ **1. ♖h3?** (2. ♖d3#) ♖xe4^{b} 2. ♘xb5#^{A} 1... fxe4!^{a} ◆ **1. ♘xf6!** ~ 2. ♘xb5#, 1... ♖xe4 2. ♕d5#, 1... fxe4 2. ♖d5#, (1... c4/♖xf6+ 2. ♗b6/♗xf6#).

ARNSTAM THEME

Passive dual avoidance. Black opens line for white line piece which then cannot mate by playing away from that line. In other words, *Mari theme* with direct rather than indirect invalidation of the opened line.

⌛ Knut A.O. Arnstam (1924).



135

ARNSTAM, Knut
1.hm Rakéta 1941

#2

135: 1. d8♕! ~ 2. ♕xd6#, 1... ♘4b5, ♘6b5 2. ♕xb6(♕xb4?), ♕xb4(♕xb6?)# = Arnstam line opening, 1... ♘4f5,♘6f5 2. ♘d7(♘d3?), ♘d3(♘d7?)# = Mari dual avoidance.

≡ **Aliases:** Arnstam Line Opening; Mari 2 Theme.

ARRIVAL EFFECT

The effects induced by the arrival of a certain piece to its destination square or line. In other words, all the differences between a position with this piece on the board (after the move) and position without it, just before the move was finished (i.e. the piece was still "in the air").

→ ***See also:*** *Removal Effect.*

ARRIVAL ERROR

The primary error in arrival to a certain square or line is a sum of all harmful elements in position with occupied compared to the position with vacant square or line. This set of weaknesses is present in arrival of any specific piece to a square or line, and the additional errors can arise only from effects contained in a departure part of that piece's move.

→ ***See also:*** *Removal Error.*

ARRIVAL FLECK THEME

Special type of the *secondary Fleck* (Fleck, Secondary). A number of Black men can move to a single square, separating duals that would arise if the piece arriving there had no for Black useful effect, i.e. if it was a Dummy. This is in fact a synonym for Stocchi Blocks.

→ ***See also:*** *Fleck, Secondary.*

ARROW BISHOP [F]

Fairy piece. Like a normal Bishop, but on checking it has the effect of covering two "arrowhead squares", for instance on giving check on b1 to black King on g6, the Bishop guards the squares f6 and g5, too, and King is not allowed to move there.

⌛ Invented by Wilhelm Hagemann (1899-1973).

ARROW PAWN [F]

Fairy piece. It is allowed to move and capture in the direction of a Pawn either one or two steps at any time. It may be captured en passant after any double step. Is not allowed to promote.

⌛ Invented by Ragnar Persson.

ARROW ROOK [F]

Fairy piece. In the manner of Arrow Bishop, possesses on checking the effect of guarding two "arrowhead squares". For instance, when checking on h3 to the King on e3, it covers the squares f2 and f4, too, and the King is not allowed to move there.

ARTISTIC STUDY [E]

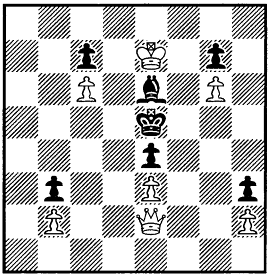
One of the three categories the studies are divided into. Features usually intensive play in terms of spectacular combinations, surprise elements, threats and counter-threats and a finale that is supposed to be stamped in solver's mind. Its solution is normally 6 to 12 moves long, even longer if there are repeated effects. In principle, a good artistic study consists of three parts like any piece of art: an appetizing introduction, an intensive main play with the climax, and a short closure.

→ ***See also:*** *Analytical Study; Romantic Study.*

ASYMMETRY

The arrangement of the pieces is symmetric, yet, and paradoxically, the play is asymmetric.

Sidler: "Asymmetry is in most cases based on the uneven division of space, the (im)possibility of castling or an uneven mobility of Pawn(s) (diagonal asymmetry)."



136

DE BOER, Gerke L.
Sissa 1866 / (v W. von Holzhausen)

#4

136: *1... ♗d5(c4),♗f5(g4) 2. ♕h5,♕b5# ◆ 1. ♕d1? ♗c8! 2. ♕f1 ♗a6! ◆ **1. ♕f1!** (~), 1... ♗c4 2. ♕d1 ♗e6 3. ♕e2.

≡ **Alias:** Asymmetric Solution.

ATOMIC BOMB [F]

Fairy piece. A Pawn can promote to an Atomic Bomb, then leap to any desired square, where it destroys all material located in certain perimeter, including itself. Hence it can only be played once. The radius of an Atomic Bomb must be specified in the stipulation. Only those squares will be cleared, which are completely covered by the Atomic Bomb (e.g., if radius = diagonal two fields: third orthogonal array is not cleared). If it destroys the opponent's King, the piece of next highest rank then becomes King.

⌛ Invented by Nassouh bey Taher in 1949.

ATOMIC CHESS [F]

Fairy condition. Any capture also destroys the capturing piece and any piece, but **not** Pawns, in a one square radius. There is no chain reaction. A move which would destroy own King is not allowed.

ATTACKER [F]

Fairy condition. Black must threaten the last man white moved. A black man that already threatens something is ignored. Unless a threat is not possible, any other move can be made.

≡ **Alias:** Angreifer (Ger.).

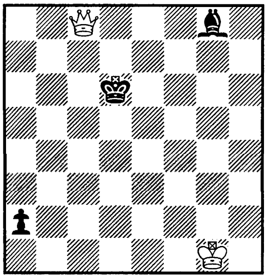
AUGSBURG CHESS [F]

Fairy condition. The pieces of same colour, with the exception of King, can unite and split their force. White Rook can move to b1, where white Bishop stands, thus they together become Queen. And the other way round: Queen can move, say ♕a1-h8, with the result that a Bishop is born on a1 and a Rook on h8. In **137** first the black

Bishop unites with the black Pawn and after positioning itself on d5 it splits back to a Bishop which moves to e6 and leaves a Pawn on d5. Meanwhile, the white Queen first finds a good “focal” position for following split into a Rook which moves to c7 and a Bishop which remains on c1 to give an “orthodox” model mate on the next move.

(A further development is so called Kombi-Schach, in which also a King can unite forces with another piece.)

⌛ Invented by Erich Bartel in 1965.



137

HILL, K. A. L.
feenschach 1969

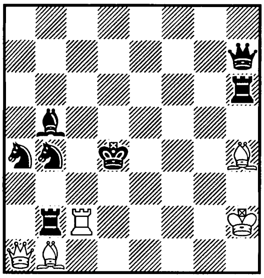
h#3 Augsburg chess

137: **1.** ♗xa2(→♟) ♕c1 2. BPd5 ♖c7(♗c1) 3. ♗e6(Pd5) ♗f4#.

AUTHIER THEME [H]

On the first move of a helpmate twomover a black piece unpins the white piece which immediately plays off the pin-line. Then the same black piece discovers a check but at the same time unpins another white piece which interposes the check and mates. Note that the second half of the solution is identical to a two-move Guidelli theme.

⌛ Gabriel Authier (1922).



138

AUTHIER, Gabriel
L'Échiquier de Paris 1954

h#2

138: **1.** ♗e2 ♖c5 2. ♗h5+ ♗f2#.

AUTHOR

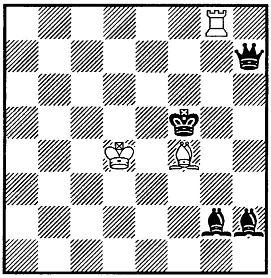
Creator (or group of creators) of a problem or endgame study.

AUTHOR'S IDEA

Idea shown in a problem or endgame study.

AUTHOR'S SOLUTION

The solution of a given problem or study as formulated by the author(s). Apart from the actual line of play, it may involve other moves and information pertinent to the full appreciation of the solution: virtual play, refutation(s), analysis etc. The term is often used when author's intention, in one way or the other, proves unsound or inaccurate.



139

LOYD, Samuel
Chess Monthly 1860

h#3

139: **1.** ♗f3 ♔c4(3) 2. ♔e4 ♖d8 3. ♕f5 ♖d4# ◆ **1.** **♔f6** ♖a8 2. ♔g7 ♗b8 3. ♔h8 ♗e5# ◆ The author's solution was **1.** ♗**f3** etc. (also incorrect in today's standards), but there is a beautiful cook (1. ♔f6 etc.). The author abandoned his first idea, removed ♝g2 and published the problem later, now with the cook being the author's solution.

→ ***See also:*** *Cook; Dual; Unsolvable Problem; Version.*

≡ **Aliases:** Intended Solution; Intention.

AUTO-PARALYZE [F]

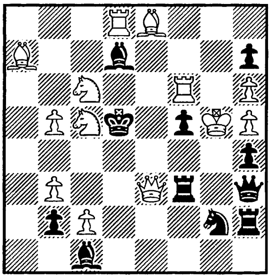
An effect in paralyzing-type conditions like Madrasi chess or Eiffel that occurs when one side takes a move which paralyzes its own previously mobile piece.

AVNER MECHANISM [S]

A selfmate theme described as “the pinned piece promenade”. When the white piece moves along the line of pin, both direct and masked batteries are involved and are interchanged between phases.

“A black piece or pieces arriving on a black line, where a white piece *A* is pinned, create either a direct black battery (by the capture of *A*) or a masked black battery (by the non-capture of *A*). By the moving of *A* along the pin-line (on the key move or during the solution) the situation arises where the same black arrivals interchange their function as creators of direct or masked black batteries. In all thematic variations the relevant black battery fires, either as simple black battery or as a masked black battery by means of a *Dentist* (*Dentist theme*) maneuver, where the unpinned white piece *A* clears itself out of the black battery line (usually by sacrificing itself with check) while simultaneously forcing its black unpinner out of the battery line as well." (Uri Avner)

⌛ Uri Avner (1941).



140

AVNER, Uri
1.pr Problem 1956

s#2

140: *1... ♘f4 2. ♕e6+ ♘xe6#, 1... ♖f4 2. ♕d4+ ♖xd4#, 1... ♘xe3 2. c4+ ♘xc4#, 1... ♖xe3 2. ♗f7+ ♖e6# ◆ **1. ♕f4!** ~ 2. ♖f5+ ♕xf5#, 1... ♘xf4 2. ♗f7+ ♘e6#, 1... ♖xf4 2. c4+ ♖xc4#, 1... ♘e3 2. ♕c4+ ♘xc4#, 1... ♖e3 2. ♕e5+ ♖xe5#.

→ ***See also:*** *Dentist Theme.*

AVNER THEME [S]

This is basically a three-move selfmate theme.

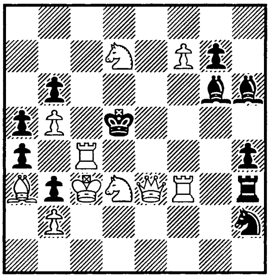
After the key, there are 3 white pieces – ***A***, ***B*** and ***C*** – blocking a black line targeted at the white King. This line is evacuated with mate in 3 variations as follows:

In variation 1, ***A*** is captured by a black piece ***x***, ***B*** is sacrificed to an "external" black piece and ***C*** is sacrificed to ***x***.

In variation 2, ***B*** is captured by a black piece ***y***, ***C*** is sacrificed to an "external" black piece and ***A*** is sacrificed to ***y***.

In variation 3, ***C*** is captured by a black piece ***z***, ***A*** is sacrificed to an "external" black piece and ***B*** is sacrificed to ***z***.

(Definition by Uri Avner)



141

AVNER, Uri
Problemist Ukrainy 2012

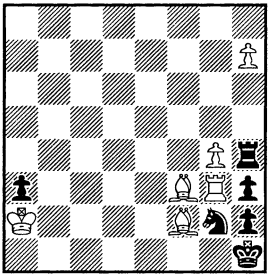
s#3

141: **1. f8♘!** ~ 2. ♕c5+ bxc5 3. ♖d4+ cxd4#, 1... ♗xe3 2. ♖f5+ ♗xf5 3. ♘f4+ ♗xf4#, 1... ♘xf3 2. ♘f4+ ♗xf4 3. ♕d4+ ♘xd4#, 1... ♗xd3 2. ♕g5+ ♗xg5 3. ♖f5+ ♗xf5# (2... ♗f5 3. ♖d3+ ♖xd3#).

→ ***See also:*** *Dentist Family.*

AVOIDANCE OF OPPOSITION

A logical problem theme: Black's defence is based on the attainment of opposition with a white piece, thus white maneuvers to prevent either from opposition occurring or to tackle with it in some other way. The struggle may occur in a logical combination of choice.



142

KRAEMER, Ado
Deutsches Wochenschach
1914 / dedicated to
O. Dehler

#4

142: **1. ♗a8!**, 1... ♖xg4 2. ♖e3 ♖e4 3. ♖xe4, 1... ♖h5 2. ♖d4 ♖d5 3. ♖xd5, 1... ♖h6 2. ♖c3 ♖c6 3. ♖xc6, 1... ♖xh7 2. ♖b3 ♖b7 3. ♖xb7 ◆ White does not move critically like in Indian, but to protect his Bishop from an unpleasant collision (attack from) with black Rook: **1. ♗e4?** ♖xg4 2. ♖e3 ♖xe4! **1. ♗d5?** ♖h5 2. ♖d3 ♖xd5! etc. the only safe square is a8.

≡ **Alias:** Oppositionsvermeidung (Ger.).

AWARD

The result of a problem or study tourney, as produced by a judge who is usually appointed in advance. The award is final after a confirmation time, usually three months, has elapsed from its publication.

As a general rule the judge would award a number of *prizes*, and then single out further selection of entries for *honourable mention* and for *commendation*. For a team match tourney the judge simply places the entries in order of merit.

According to Hermann Albrecht (1915-1982), a distinguished collector, editor and critic, and a recognized authority on two-move problems, the prize-winning problem ought to display formal perfection, and the criteria for granting rewards should be:

Prize: originality and convincing form;

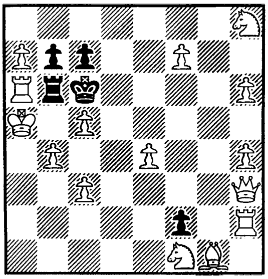
Honourable Mention: originality with formal weaknesses;

Commendation: attractivness without particular originality.

BABSON TASK

A problem in which black promotion defences to all possible pieces are answered by white promotions to the same piece Black has promoted to. An extreme form of Allumwandlung.

⌛ Joseph N. Babson (1852-1929).

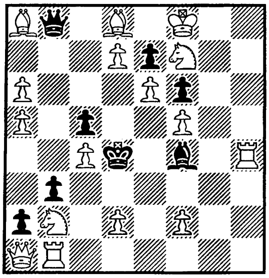


143

BETTMANN, Henry Wald
1.pr Babson Task TT 1925-1926

s#3

143: 1. a8♗! ~ 2. ♖/♗xf2 ♖xa6#, 1... fxg1♕ 2. f8♕ ♕xf1 3. b5+ ♕xb5#, 1... fxg1♘ 2. f8♘ ♘xh3/♘f3 3. ♖xh3/♕xf3 ♖xa6#, 1... fxg1♖ 2. f8♖ ♖xf1 3. ♖xf1 ♖xa6#, 1... fxg1♗ 2. f8♗ ♗xc5 3. ♗xc5 ♖xa6#, (Note: only variations which explain white promotions are given).



144

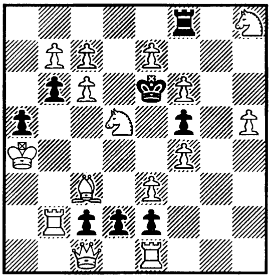
YAROSH, Leonid V.
1.pr Shakhmaty v SSSR 1983

#4

144: 1. a7! ~ 2. axb8♕ ~ 3. ♕/♖xf4#, 1... axb1♕ 2. axb8♕ ~ 3. ♕xf4+ ♕e4 4. ♕e3#, 1... axb1♘ 2. axb8♘ ♘xd2 3. ♕c1 ♘e4 4. ♘c6#, 1... axb1♖ 2. axb8♖ ♖xb2 3. ♖xb3 ♔xc4 4. ♕a4#, 1... axb1♗ 2. axb8♗ ♗e4 3. ♗xf4 ~ 4. ♗e3/♗e5# ◆ etc.

BABSON TASK, SHIFTED

Compared to normal Babson, the Allumwandlung promotions are cyclically shifted, for instance ♕/♜-♖/♝-♗/♞-♘/♛.



145

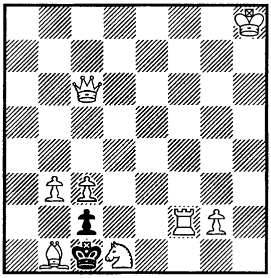
HOFFMANN, Peter
sp.pr Schach 2005

#4

145: 1. ♘xb6! ~ 2. exf8♕/♕xd2 etc., 1... d1♕ 2. exf8♗ ♕d4+ 3. exd4, 1... d1♗ 2. exf8♖ ♔d6 3. ♕d2+, 1... d1♖ 2. exf8♘+ ♔d6 3. ♗e5+, 1... d1♘ 2. exf8♕ ♘xc3+ 3. ♔xa5,etc.

BABUSHKA THEME

At least twice, the same black move appears as the first move in one variation, then as the second move in another variation.



146

KUZMICHEV, Vladimir
3.pr Schach-Aktiv 1988

#3

146: 1. ♕a4! (~), 1... cxb1♕ 2. ♕f4+ **♔xd1** 3. ♕d2#, 1... cxb1♘ 2. ♕a1 **♔xd1** 3. ♕xb1#, 1... cxd1♕ 2. ♕a3+ **♔xb1** 3. ♕b2#, 1... cxd1♘ 2. ♖c2+ **♔xb1** 3. ♕a2#, 1... **♔xb1** 2. b4 (~), 2... c1♕ 3. ♕a2#, 2... c1♘ 3. ♖b2#, 2... cxd1~ 3. ♕xd1#, 1... **♔xd1** 2. ♕e4 (~), 2... c1♕ 3. ♕e2#, 2... c1♘ 3. ♗c2#, 2... cxb1~ 3. ♕xb1#, 2... ♔c1 3. ♕xc2#.

★ **Other examples:** 451, 976.

BABY

A problem with up to five pieces on the board.

★ **See examples:** 38, 618, 1262, 1360.

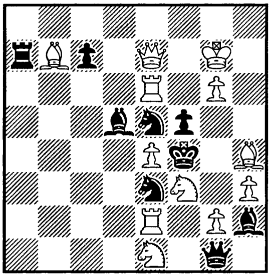
→ ***See also:*** *Wenigsteiner.*

≡ **Alias:** Malyutka (Rus.).

BABY THEME

The black King indirectly selfpins at least three pieces. The mate uses all these pinnings. **147** shows Changed triple-pin mates after the same King's move in three phases!

The name is an acronym for "**BA**nska **BY**strica".



147

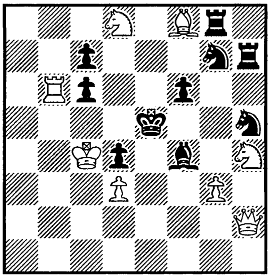
VIRTANEN, Kauko
1-2.pr= Banska Bystrica TT 1959

#2

147: *1... ♔xe4 2. ♕b4# ◆ **1.** ♖**c6?** (2. ♕xe5#), 1... ♔xe4 2. ♖c4#, 1... ♗e6! ◆ **1.** ♖**b6!** ~ 2. ♕xe5#, 1... ♔xe4 2. ♖b4#, etc.

BACK THEME

Combination of active and passive *dual avoidance.*



148

BACK, Pär-Erik
Vårt Hem 1938

#2

148: **1.** ♕**f2!** ~ 2. ♕xd4#, 1... ♗e3 2. ♘g6# (2. ♘f3?), 1... ♘f5 2. ♘f3# (2. ♘g6?), 1... c5 2. ♘f7# (2. ♘c6?), 1... ♘e6 2. ♘xc6# (2. ♘f7?) ◆ Two pairs of passive and active dual avoidance.

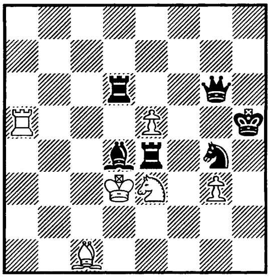
BACKWARD PAWN [E]

A Pawn that is behind the Pawns of the same color on the adjacent files and that cannot be advanced without loss of material, usually the backward Pawn itself.

BAJTAY THEME [H]

On the first move Black self-pins his own piece. White then simultaneously unpins black self--pinned piece and self-pins one white piece. On the second move black unpinned piece unpins white self-pinned piece which delivers mate.

⌛ József Bajtay (1902-1988). Magyar Sakkvilág TT 1934-1936.



149

BOGDANOV, Evgeny
Schach-Echo 1983

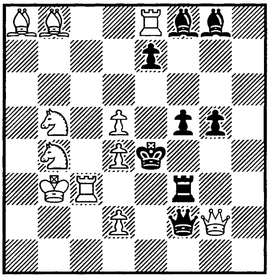
h#2 2111

149: **1.** ♖**xe5+** ♘f5 2. ♖e4 ♘g7# ◆ **1.** ♗**xe5+** ♘d5 2. ♗d4 ♘f6#.

BALBO THEME

Mate is given by a piece of the same kind as the one which made the defence. There should be at least three variations with different kinds of thematic pieces.

⌛ Gaston Balbo (1906-1985).



150

BALBO, Gaston
cm Union des Problémistes de France 1943

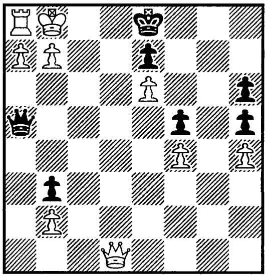
#2

150: **1.** ♖**d3!** ~ 2. ♘c3#, 1... e5 2. dxe6 e.p.#, 1... ♗xd5+ 2. ♗xd5#, 1... ♕xd2/♕xd4 2. ♕xf3#.

→ ***See also:*** *Anti-Balbo Theme.*

BALKEN THEME

In a *logical combination* White's plan is refuted by the fact he becomes stalemated. In a *foreplan* he acquires a possibility to relieve the stalemate position, after which he can carry out his plan.



151

KUTZBORSKI, Dieter ; LENTZ, Karl-Heinz
2.pr Deutsche Schachblätter TT 1983

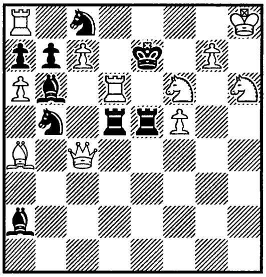
#6

151: **1. ♕d4?** (2. ♕h8#; 2. ♔c8) ♕e5+? 2. ♕xe5, 1... ♕d8+! 2. ♕xd8 ♔xd8 stalemate! ◆ **1. ♕xh5+!** ♔d8 2. ♕d1+ ♔e8 3. ♕d4 ♕d8+ 4. ♕xd8+ ♔xd8 5. h5 ♔e8 6. ♔c7#.

→ ***See also:*** *Berlin Theme.*

BALTIC THEME

Black plays his defences on the same square and White mates on another same square. In **152** three thematic direct mates by Knights are nicely complemented by another Knight-promotion direct mate after the *King's flight*. **153** extends the theme with an additional set of white moves to the same square: besides thematic mates on e5 all second moves are on e4.

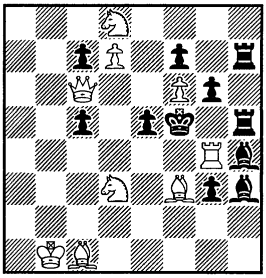


152

MYLLYNIEMI, Matti
The Hindu 1956

#2

152: **1. axb7!** ~ 2. bxc8♘#, 1... ♘cxd6 2. g8♘#, 1... ♘bxd6 2. ♘fg8#, 1... ♖xd6 2. ♘hg8#, (1... ♔xd6 2. bxc8♘#).



153

MARANDYUK, Mikhail
Shakhmatnaya komposizitsiya 1996

#3

153: **1. ♖a4!** (2. ♖a6), 1... g5 2. ♗e4+ ♔g4 3. ♘xe5#, 1... ♗g5 2. ♕e4+ ♔xf6 3. ♕xe5#, 1... ♖g5 2. ♖e4 ~ 3. ♖xe5#.

→ ***See also:*** *Larsen Task.*

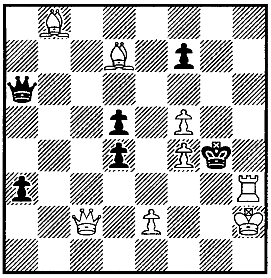
BANNY THEME

First moves of tries become mates after the key: the first try is a mate after the second defence and vice versa (see pattern).

⧗ Dmitry Banny (1932-1997).

Pattern:

Banny			
1	~	a	b
A?		!	
B?			!
X		B	A



154

BANNY, Dmitry
1.pr Sahs 1968-1969

#2

154: **1. e3?**^{A} ~ 2. ♕g2#, 1... ♕e6!^{a} ◆ **1. e4?**^{B} ~ 2. ♕g2#, 1... ♕d6!^{b} ◆ **1. ♕d1!** ~ 2. ♕g1#, 1... ♕e6^{a} 2. e4#^{B}, 1... ♕d6^{b} 2. e3#^{A}.

★ **Other example** 930.

→ ***See also:*** *Vladimirov Theme.*

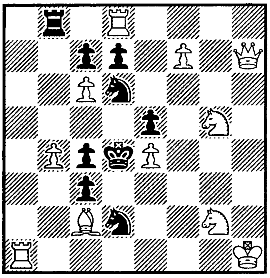
BANNY, COMPLEX FORM

The thematic Black moves are not refutations, but in one phase they are defences which are followed by White's thematic mates in another phase.

Pattern:

Complex Banny			
1	~	a	b
A?		X	
B?			Y
X		B	A

155: **1. ♖xd7?**^{A} (2. ♘e6#) ♘2xe4^{a} 2. ♕xe4#, 1... ♖e8! ◆ **1. ♖d1?**^{B} (2. ♘f3#) ♘6xe4^{b} 2. ♕xe4#, 1... ♖xb4! ◆ **1. ♖a5?** ~2. ♖d5#, 1... ♘6xe4,♘2xe4 2. ♘e6,♘f3#, 1... ♖b5! ◆ **1. ♕h4!** ~ 2. ♕f2#, 1... ♘6xe4^{b} 2. ♖xd7#^{B}, 1... ♘2xe4 2. ♖d1#^{A}.



155

MOCHALKIN, Oleksandr V.
4.pr Bulletin Problemistic 1992-3

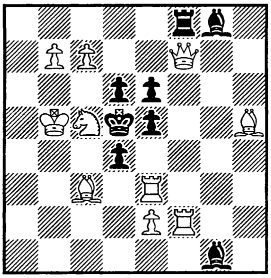
#2

BANNY, CYCLIC

Cyclic relation between tries and refutations vs. defences and mates as illustrated by a pattern below.

Pattern:

Cyclic Banny				
1	~	a	b	c
A?		!		
B?			!	
C?				!
X		B	C	A



156

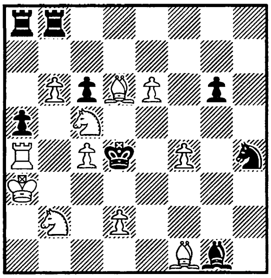
PILCHENKO, Vyacheslav ; SHAVYRIN, Valery
2.hm Gazeta Czestochowa 1978

#2

156: **1. ♖f5?**^{A} dxc3!^{a} ◆ **1. ♖d3?**^{B} dxc5!^{b} ◆ **1. ♕d7?**^{C} e4!^{c} ◆ **1. ♗g6!** ~ 2. ♗e4#, 1... dxc3^{a} 2. ♖d3#^{B}, 1... dxc5^{b} 2. ♕d7#^{C}, 1... e4^{c} 2. ♖f5#^{A}.

BANNY, DEFERRED

Banny theme in a threemover, where the thematic moves take place on the 3rd move as mates (i.e. with inserted second moves of White and Black).



157

KELLER, Michael ; ZIRKWITZ, Thorsten
1.pr Freie Presse 1992

#3

157: **1. ♗d3?**^{A} (2. ♘b3#^{B}) ♖xb6!^{a} ◆ **1. ♘bd3?**^{B} (2. ♗e5#^{A}) ♘f3!^{b} ◆ **1. ♔a2!** (2. ♖a3), 1... ♖xb6^{a} 2. ♗e5+^{B} ♔c5 3. ♘cd3#^{A}, 1... ♘f3^{b} 2. ♘b3+^{A} ♔e4 3. ♗d3#^{A}, 1... ♘g2 2. ♘bd3^{B} ~ 3. ♗e5#^{b}, 1... ♖d8 2. ♗d3^{A} ~ 3. ♘b3#^{a}, (1... ♘f5 2. ♘b3+ ♔e4 3. ♗g2#).

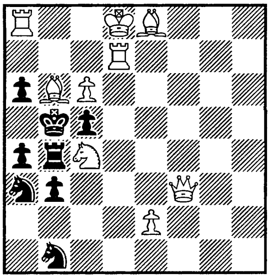
≡ **Alias:** Delayed Banny.

BANNY, IDEAL

Banny theme where thematic black moves are met by *changed mates* in tries that they don't refute.

Pattern:

Ideal Banny			
1	~	a	b
A?		!	C
B?		D	!
X		B	A



158

CHEPIZHNY, Viktor I.
1.pr Revista Româna de Şah 1984

#2

158: **1. c7?**^{A} ~ 2. ♖d4#, 1... ♘xc4^{b} 2. ♖d6#^{C}, 1... ♖xc4!^{a} ◆ **1. ♗c7?**^{B} ~ 2. ♘d6#, 1... ♖xc4^{a} 2. ♖b8#^{D}, 1... ♘xc4!^{b} ◆ **1. ♖b7!** ~ 2. ♘d6#, 1... ♖xc4^{a} 2. ♗c7#, 1... ♘xc4^{b} 2. c7#^{A}, (1... ♔xc4 2. ♕d3#).

BANNY, INVERTED

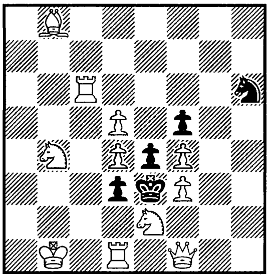
Banny theme with thematic variations already set in diagram position. Black's thematic moves refute White's thematic first moves, and solution is independent. **159** shows theme in its normal and **160** in its **cyclic** form.

Pattern:

Inverted Banny			
1	~	a	b
*		B	A
A?		!	
B?			!

Cyclic Inverted Banny				
1	~	a	b	c
*		B	C	A
A?		!		
B?			!	
C?				!

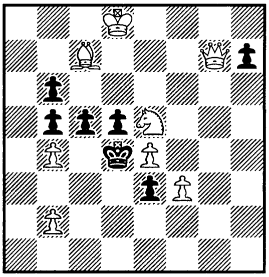
159: *1... exf3^{a} 2. ♖e6#^{A}, 1... d2^{b} 2. ♖c3#^{B} ◆ **1. ♖e6?**^{A} (2. ♖xd3#) d2!^{b} ◆ **1. ♖c3?**^{B} (2. ♘c2#) exf3!^{a} ◆ **1. ♘g3!** (~), 1... exf3^{a} 2. ♖xd3#, 1... d2^{b} 2. ♘c2#.



159

AMIROV, Talip H. ; BOGDANOV, Evgeny
4238. Die Schwalbe 1983

#2



160

MOCHALKIN, Oleksandr V.
Hlas l'udu 25.1.1979

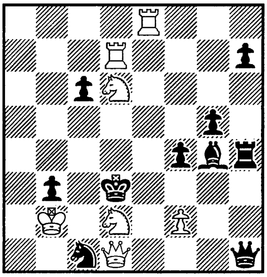
#2

160: *1... cxb4^{a} 2. ♗xb6#^{A}, 1... dxe4^{b} 2. ♕d7#^{B}, 1... e2^{c} 2. ♕g1#^{C} ◆ **1. ♗xb6?**^{A} (2. ♗xc5#) dxe4!^{b} ◆ **1. ♕d7?**^{B} (2. ♕xd5#) e2!^{c} ◆ **1. ♕g1?**^{C} (2. ♕d1#) cxb4!^{a} ◆ **1. ♕h6!** (~), 1... cxb4^{a} 2. ♕xb6#, 1... dxe4^{b} 2. ♕d6#, 1... e2^{c} 2. ♕d2#.

BARNES FOCAL THEME

Two white batteries are controlled by two black pieces, which are in a *focal* position in relation to these batteries. The keys of the tries and solution are aiming at cutting each one of black thematic lines in turn.

⧖ Barry P. Barnes (1937).



161

BARNES, Barry P.
3.pr Probleemblad 1960

#2

161: 1. ♘f5+? ♕d5! ◆ **1. ♘6e4+?** ♗xd7! ◆ **1. ♘f1+?** ♗xd1! ◆ **1. ♘f3+?** ♕xd1! ◆ **1. ♖e6?** (2. ♘6e4#) ♗xe6,♕d5 2. ♘f1,♘f3#, 1... ♗xd1! ◆ **1. ♖e4?** (2. ♘f5#) ♕xe4,♗xd7,e6 2. ♘f3,♘f1#, 1... ♖h6! ◆ **1. ♖e2?** (2. ♘f1#) ♕e1,♗xe2 2. ♘f5,♘6e4#, 1... ♕xd1! ◆ **1. ♖e1!** ~ 2. ♘f3#, 1... ♗xd1,♗e2 2. ♘6e4#, 1... ♕xe1 2. ♘f5#, (1... ♔d4 2. ♘xb3#).

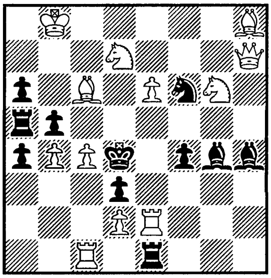
→ ***See also:*** *Mackenzie Theme.*

BARNES THEME

In one try arise two threats, which are then posited individually in another try and the key. In **162** theme is presented twice.

Pattern:

Barnes	
1	~
X	AB
Y	A
Z	B



162

HARING, Jacob ; BARNES, Barry P.
2.pr Die Schwalbe 1974

#2

162: 1. ♘xf4? ~ 2. ♕xd3/♕e4#$^{A/B}$, 1... ♗f5! ◆ **1. ♘ge5?** ~ 2. ♕xd3#^{A}, 1... ♗xe2! ◆ **1. ♘e7?** ~ 2. ♕e4#^{B}, 1... ♖xe2! ◆ **1♘d~?** ~ 2. ♕a7/♕d7#$^{C/D}$, 1... bxc4! ◆ **1. ♘c5?** ~ 2. ♕d7#^{C}, 1... ♗f3! ◆ **1. ♘de5!** ~ 2. ♕a7#^{D}, 1... bxc4 2. ♖xc4#, 1... ♘xh7 2. ♘f3#, 1... ♘d7+ 2. ♕xd7#, etc.

BARRIER CHESS [F]

Fairy condition. Both players are allowed to visit a square only once.

⧖ Invented by Wolfgang Fichtner (1948-1981).

BARRIER EFFECT [R]

Inability of the piece, usually a Rook or a King, in a retro-play to go by the Pawns' barrier because of its configuration. (A. N. Frolkin)

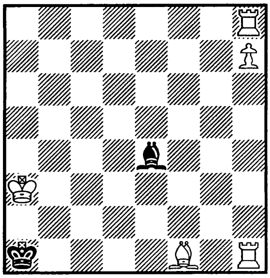
BARTHÉLEMY THEME

Black guards a white battery along two different lines. In thematic defences these guards are alternatively removed by black defences and by shut-off mates from white battery. There are two forms of Barthélemy theme:

Barthélemy 1. The guarding piece is a single black line-mover in a focal position. In defences it gives up one or another focal line. See **163.**

Barthélemy 2. Thematic lines, either of one or two black line-movers, are invalidated by black self-interferences. See **164**.

⧗ Edmond Barthélemy (1909-1942).

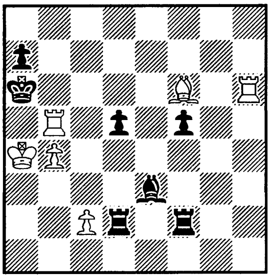


163

SENECA, Camil
12.pl France-Espagne 1936

#2

163: *1... ♔b1 2. ♗d3# ◆ **1. ♖b8!** ~ 2. h8♕#, 1... ♗xh7 2. ♗d3#, 1... ♗b7 2. ♗g2# ◆ Barthélemy 1.



164

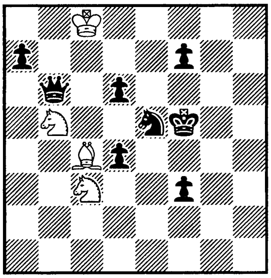
BARTHÉLEMY, Edmond
Pat 1936

#2

164: 1. ♖b8! ~ 2. b5#, 1... ♖f4 2. ♗d4#, 1... ♖d4 2. ♗g5# ◆ Barthélemy 2.

BARTHÉLEMY TYPE [H]

Helpmate with variations branching from the second black move (1.1.n.1...).



165

BARTHÉLEMY, Edmond ; SENECA, Camil
Revista Româna de Şah 1939

h#2 1121

165: 1. ♕a5 ♘d5 2. ♔e6 ♘xd4#, 2. ♔e4 ♘xd6#.

≡ **Alias:** Barthélemy.

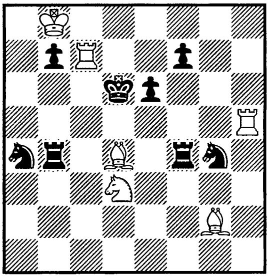
BARTOLOVIĆ THEME

In one phase there are two thematic mates after two thematic black defences. In next two phases alternatively one of these mates is changed while the other remains the same.

⧗ Hrvoje Bartolović (1932-2005).

Pattern:

Bartolovic			
1	~	a	b
X	*	A	B
Y		C	B
Z		A	D



166

BARTOLOVIĆ, Hrvoje
1.hm Práca 1955

#2

166: 1. ♖h8? ~ 2. ♖d8#, 1... ♘f6 2. ♗e5#, 1... ♘b6 2. ♗c5#, 1... e5! ◆ **1. ♘e5?** ~ 2. ♖d7#, 1... ♘f6 2. ♘xf7#, 1... ♘b6 2. ♗c5#, 1... ♖bxd4! ◆ **1. ♘c5!** ~ 2. ♖d7#, 1... ♘f6 2. ♗e5#, 1... ♘b6 2. ♘xb7#.

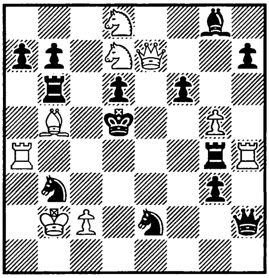
→ ***See also:*** *Changed Play, Brabec Type.*

BARULIN DUAL AVOIDANCE

A (un)pin-motivated *Dual avoidance*. Two types can be distinguished:

Barulin 1. *Active dual avoidance* by pin of (one or another) white piece. **284** shows Barulin 1 theme with *partial dual avoidance*.

Barulin 2. *Passive dual avoidance* where possible duals are prevented by unpin of black piece(s). **168** shows Barulin 2 theme with *total dual avoidance*.

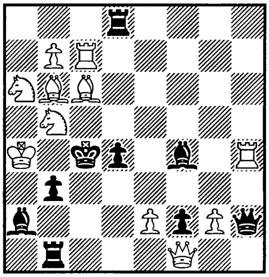


167

BARULIN, Mikhail
1.hm "64" 1930-1

#2

167: 1. ♕e8! (2. ♕xg8#), 1... ♘ed4 2. ♗c4# (2. c4?), 1... ♘bd4 2. c4# (2. ♗c4?) ◆ etc.



168

BARULIN, Mikhail
Bristol Times 1930

#2

168: **1. ♗a5!** ~ 2. ♘a3#, 1... d3 2. ♗f3# (2. ♗e4?), 1... ♗c1 2. e3# (2. e4?).

★ **Other examples:** 497, 778.

BARULIN THEME-COMPLEX

Line Combination themes "A" through "E", first mentioned by these names in an article written by Mikhail Barulin and Leonid Isayev (*Il Problema*, June-July 1932).

→ ***See also:*** *Line Themes; Theme A; Theme B; Theme C; Theme D; Theme E.*

BATTERY

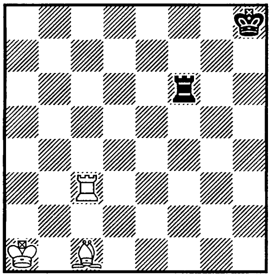
An arrangement of two pieces where one, a **front piece**, screens the activity of a line-mover of the same colour, a **rear piece**, aimed at certain target, typically the opponent's King. Sparsely, for instance in endgames, the battery can aim at some other enemy piece. There are three main types of battery:

Direct Battery. The opponent's King (or other target) is on the battery line. When the front piece moves the rear one gives a check. Some examples are: **692**, **13**, **483**.

Indirect Battery. The battery aims toward a square in the black *King's field*. Typically the battery opens with a check by front piece, while the rear piece takes over a guard of possible *flight square*. For example: **1234**, **451**.

Masked Battery. A piece of either colour "masks" the battery standing on its line between the opponent's King and the front piece, or between the front and the rear piece. Usually it is an enemy piece. For example: **905**, **1448**.

A *half-battery* can be seen as two mutually masked batteries, provided that in the course of solution both are unmasked at some point. If only one of two batteries comes into play then it is just a battery masked by a piece of the same colour.



169

BIANCHETTI, Rinaldo
L'Italia Scacchistica 1925

+

169: **1. ♗b2!**, 1... ♖f7/♖g6 2. ♖h3/♖c8+ ♔~ 3. ♖h8#, 1... ♖h6 2. ♖g3+ ♔h7 3. ♖g7+ ♔h8 4. ♔b1! +–, 1... ♖f8 2. ♖c7+ ♔g8 3. ♖g7+ ♔h8 4. ♔a2! +– ◆ If ♔ makes the wrong choice, ♜ gives a perpetual check.

★ **Other examples:** 13, 173, 451, 483, 579, 692, 722, 905, 1154, 1234, 1448, 1541.

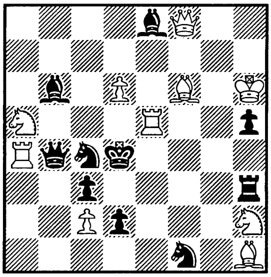
BATTERY PLAY

An active *battery* opens at the enemy King or (indirect) its adjacent squares in the course of solution. In endgames battery often aims at adversary's some important piece.

★ **See examples:** 905, 976, 1207.

BATTERY, ABANDON OF

In a direct-mate problem White voluntarily abandons his *battery* which is, or seems to be, completely functional. Normally white moves his *rear piece* off the battery-line, abandoning the battery completely, or moves another piece on the line, thus creating a half-battery.



170

MACKENZIE, Arthur F.
1.pr Sidney Morning Herald 1898-9

#2

170: **1. ♗d8!** ~ 2. ♕f4#, 1... ♘xd6/♕xd6+ 2. ♕xd6#, 1... ♘xe5 2. ♗xb6#, 1... ♔xe5 2. ♕f6#, 1... ♖h4/♖f3/♘g3 2♘(x)f3#, 1... ♖e3 2. ♖d5# ◆ There are good chances that the battery will open with double-check (1... ♘e3 2. ♖d5#), plausible tries like **1. ♕e7?** (2. ♖d5#) ♘xa5! That is why the battery-abandoning, flight-giving and check-provoking key comes as a surprise.

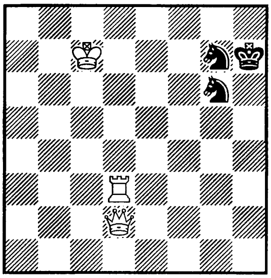
★ **Other examples:** 647, 900.

→ ***See also:*** *Freie Presse Theme; Küchler Theme.*

≡ **Aliases:** Abandon of Battery; Batterieverzicht (Ger.).

BATTERY, CHAMELEON

In the course of play, two batteries of the same side with similar rear piece and similar front piece are created and opened, but they occur on squares of opposite colour. They may be same pieces, for instance the Queen and Rook in **171**, or one or both may be different. In **173** two such are the white King's batteries with ♗c3 and ♗b3.



171

HANNEMANN, Knud
Nationaltidende 1944

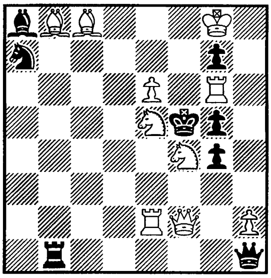
h#2*

171: ***1...** ♖e3 2. ♔h6 ♖h3# ◆ **1.** ♘e7 ♕c2 2. ♘g8 ♖h3#.

★ **Other examples:** 173, 1152.

BATTERY, CHANGED

The key destroys one and creates another battery.



172

VOLKMANN, Albert
1.pr L'Italia Scacchistica 1950

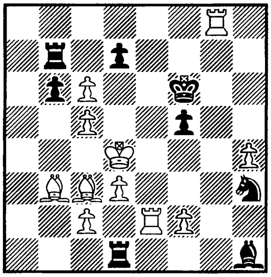
#2

172: 1. ♖**xg7?** ~ 2. ♖f7#, 1... ♖b7 2. ♘g2#, 1... ♕b7 2. ♘d5#, 1... gxf4! ◆ **1.** ♕**c5!** ~ 2. ♕f8#, 1... ♖b7 2. ♘f3#, 1... ♕b7 2. ♘c6#.

★ **Other example** 1448.

BATTERY, CONSECUTIVE

Two or several batteries open one after another with possible transformation and creation of new batteries in the single line of play. **173** shows consecutive white royal battery in 5 variations (though with only three different second moves).



173

GRIN, Alexandr P.
2.pr The Problemist 1981

#3

173: 1. f3! ~ 2. ♔d5+ ♔f7 3. ♔d6#, 1... dxc6 2. ♔c4+ ♔f7 3. ♔b4#, 1... f4 2. ♔e4+ ♔e7 3. ♔f5#, 1... ♖b1 2. ♔e3+ ♔e7 3. ♔d2#, 1... ♘f4 2. ♔e3+ ♔e7 3. ♔xf4#, 1... ♗xf3 2. ♔e3+ ♔e7 3. ♔xf3#.

BATTERY, CREATION

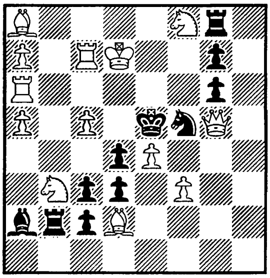
In principle, a direct as well as an indirect battery can be built in one of the following ways:

(1) by arrival of a rear piece behind another man of the same colour;

(2) from a half-battery by removal of one of the front pieces off the battery line;

(3) by capture of opponent's man, that stands on the battery line, by another man than the rear piece;

(4) by cutting (sometimes with check) a battery-line where the opponent's King plays on the next move.



174

BAIER, Roland
2.pl Bayer – Switzerland 1985

s#3

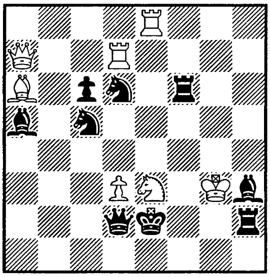
174: 1. ♔**c6!** (2. ♘xg6+ ♔e6 3. ♘xd4+), 1... ♖xb3 2. ♕f4+ ♔f6 3. ♔d5+ ♖b6#, 1... ♗xb3 2. f4+ ♔xe4 3. ♔b6+ ♗d5#, (1... ♖xf8 2. ♗f4+ ♔e6 3. ♘xd4+) ◆ White and Black both create 2 batteries.

★ **Other examples:** 399, 869, 1008, 1234, 1321, 1405.

BATTERY, DESTRUCTION

1. One side voluntarily destroys its battery by removal of rear piece, or by moving another piece to the battery line.

2. One of the units forming a battery is captured (definition in *FIDE Album*). Most often implementation of this kind is in helpmates.



175

ABDURAHMANOVIĆ, Fadil
4.pr The Problemist 1991

h#2 2111

175: 1. ♘xa6 ♕c5 2. ♔xd3 ♕c4# ◆ **1. ♘xe8** ♖d4 2. ♔xe3 ♖e4#.

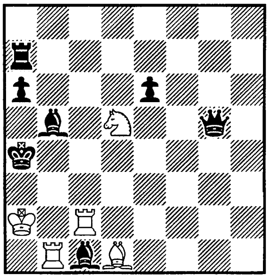
BATTERY, FRONT PIECE

Piece at the head of a *battery* the removal of which opens the line for the rear battery piece.

Batteries are often named after the front piece: Royal battery, Pawn battery, etc.

BATTERY, MIGRATING

A *battery* with the same *front piece* and *rear piece* moves from one place to another in the course of solution.



176

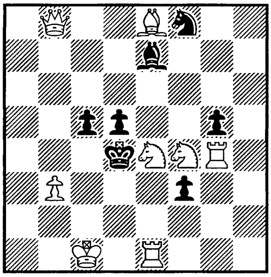
BOLTON, Horatio
49. Lewis: Problems 1827 / (v)

#8

176: 1. ♖c7+! ♔a5 2. ♖xb5+ ♔xb5 3. ♗e2+ ♔a4 4. ♖c4+ ♔b5 5. ♖xc1+ ♔a4 6. ♖c4+ ♔b5,♔a5 7. ♖c3+,♖c5+ ♔a~ 8. ♖a3,♗d1# ◆ A stunning battery performance from the time before the old school!.

BATTERY, NORWAY

The piece from white *half-battery* sacrifices itself onto the square adjacent to the black King, simultaneously giving a *flight square*. Allows mates by white *battery*.



177

BAKCSI, György
1.pr FIDE Ty 1962-66

#2

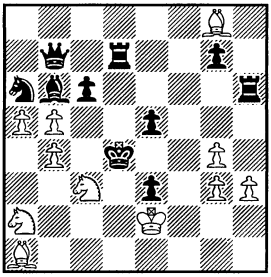
177: 1. ♘xd5? ~ 2. ♖d1#, 1... ♔d3 2. ♘f2#, 1... ♔xd5 2. ♘c3#, 1... ♗d6! ◆ **1. ♘xc5!** ~ 2. ♕b4#, 1... ♔xc5 2. ♘d3#, 1... ♔c3 2. ♘xd5# , 1... ♗xc5 2. ♕e5#.

→ ***See also:*** *Half-Battery, White.*

BATTERY, POPANDOPULO TYPE

Consecutive *Siers battery*. Typically one white piece opens the *battery* with check and after the black King's move the other piece of the same kind forces the black King back to the line of battery which subsequently opens again.

⧗ Avenir Popandopulo (1920-1988).



178

POPANDOPULO, Avenir
1.pr DSV Ty 1965

#6

178: 1. ♗b3! (2. bxa6 ~ 3. ♘b5+ ♔e4 4. ♘ac3#), 1... c5 2. ♘d1+ ♔e4 3. ♘f2+ exf2 4. ♘c3+ ♔d4 5. ♘d1+, 1... ♖f7 2. ♘b1+ ♔e4 3. ♘d2+ exd2 4. ♘c3+ ♔d4 5. ♘b1+, 1... ♖xh3 2. ♘d5+ ♔e4 3. ♘f6+ gxf6 4. ♘c3+ ♔e4 5. ♘d5+, 1... ♘xb4 2. ♘a4+ ♔e4 3. ♘c5+ ♗xc5 4. ♘c3+ ♔e4 5. ♘a4+.

→ ***See also:*** *Battery, Siers Type.*

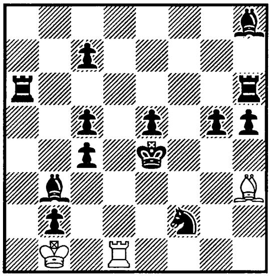
≡ **Alias:** Popandopulo Mechanism.

BATTERY, REAR PIECE

The line-moving piece at the tail of a *battery*, behind the front battery piece.

BATTERY, RECIPROCAL

Two *batteries* are made by the same two pieces, which however exchange their *front piece* vs *rear piece* roles. **179** shows two *Indian* maneuvers with reciprocal roles of the white Rook and Bishop.



179

MILOSESKI, Bosko
pr Kotelec 1988

h#3 211...

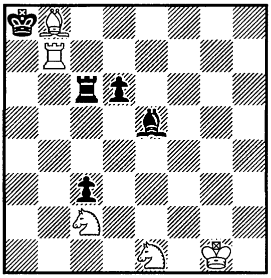
179: **1. ♖ag6** ♗c8 2. ♗f6 ♖d7 3. ♔f5 ♖d4# ◆ **1. ♖hb6** ♖d8 2. c6 ♗d7 3. ♔d5 ♗f5#.

★ **Other examples:** 174, 741.

BATTERY, REFORMATION

After a *battery* has fired, a second battery with the same (front and rear) pieces is formed. (definition in *FIDE Album*).

In endgame **180** the white Bishop+Rook battery opens three times towards the black Rook.



180

SKRIPNIK, Anatoly ; KOVALENKO, Vitaly
1.pr Shakhmatnaya komposizitsiya 2002

+

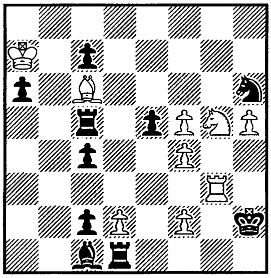
180: 1. ♖c7 (1. ♖b1? ♖c8) **1... ♖a6 2. ♖c8 ♔b7 3. ♖d8 ♖a8 4. ♗c7! ♖a6 5. ♖d7 ♔c8 6. ♖e7 ♖a7 7. ♗d8!** (7. ♗xd6? ♗xd6 8. ♖xa7 ♗c5+) **7... ♖a6 8. ♖e8 ♔d7 9. ♖f8 ♖a8 10. ♗e7! ♖a4 11. ♗f6** (11. ♖f7? ♔e8 12. ♖h7 ♖a7) **11... ♖f4 12. ♘d3 ♖xf6 13. ♘xe5+ ♔e7 14. ♖xf6** +– ◆ See “Troitsky’s Study on Material SS vs P”.

BATTERY, REHM TYPE

Play by a *battery* opening twice in succession within the same variation, giving a *flight square*, the *front piece* moving each time to a different square. In **181** such openings occur on White’s 4th and 6th move.

⌛ Hans Peter Rehm (1942).

181: **1. ♗f3!** (2. ♖h3+ ♔g1 3. ♘e4) **♖e1 2. ♗e4** (3. ♘f3+ ♔h1 4. ♘xe1+) **♖d1 3. ♘f3+ ♔h1 4. ♘xe5+ ♔h2 5. ♘f3+ ♔h1 6. ♘g5+ ♔h2 7. ♗g2 ♔g1 8. ♗h3+ ♔xf2 9. ♘e4+ ♔~ 10. ♖e3#.**



181

MUNZ, Ruppert
2.pr Schach 2001

#10

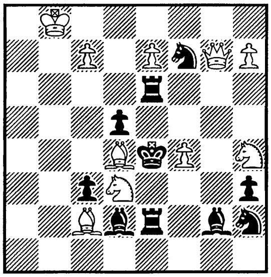
→ ***See also:*** *Battery, Popandopulo Type.*

BATTERY, SIERS TYPE

The *front piece*, in moving off the *battery*-line, gives a *flight square* and, after the enemy King moves there, moves again, but not back to its starting square, to give a check or mate.

The most popular thematic piece is Knight (**182**), but Rook (**183**) or Bishop (**184**) can also do the job efficiently. **185** is a *task-record* with 8 thematic variations.

⌛ Theodor Siers (1910-1991). According to Th. Siers the first rendering of the theme was composed by Adolf Anderssen in 1852.

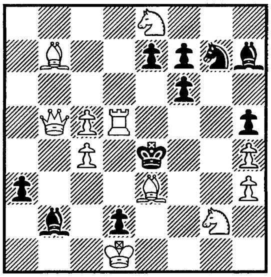


182

SIERS, Theodor
Münchener Schachzeitung 1941

#3

182: **1. ♗a7!** ~ 2. ♕d4#, 1... ♗e3 2. ♘c5+ ♔xf4 3. ♘xe6#, 1... ♘f3 2. ♘b4+ ♔xf4 3. ♘xd5#, 1... ♘e5 2. ♘c1+ ♔xf4 3. ♘xe2# ◆ etc.

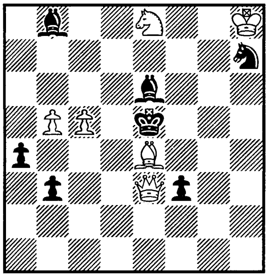


183

ZAGORUIKO, Leonid
1-2.pr= Shakhmaty v SSSR 1940

#3

183: **1. ♗f2!** ~ 2. ♖g5+ ♔d3 3. ♖g3#, 1... f5 2. ♖xd2+ ♔e5 3. ♖e2#, 1... ♘f5 2. ♖d4+ ♔e5 3. ♖e4#, 1... ♗f5 2. ♖d6+ ♔e5 3. ♗g3#, 1... e5 2. ♖d6+ ♔f5 3. ♖xf6#.

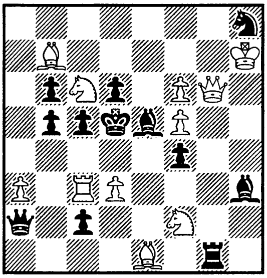


184

SHINKMAN, William A.
3.pr Mirror of American Sports 1886

#3

184: 1. ♔g7! (~), 1... b2 2. ♗b1+ ♔d5 3. ♗a2#, 1... a3 2. ♗c2+ ♔d5 3. ♗xb3#, 1... ♗g8 2. ♗xh7+ ♔d5 3. ♗xg8#, 1... ♗f7 2. ♗g6+ ♔d5 3. ♗xg6#, 1... f2 2. ♗g2+ ♔f5 3. ♗h3#, 1... ♗c8 2. ♗b7+ ♔f5 3. ♗xc8#, 1... ♗d7 2. ♗c6+ ♔f5 3. ♗xd7#, (1...♗b~7/♘~ 2. ♗d3+, 1... ♗d6 2. ♗xf3+).



185

VAN DIJK, Nils G. G.
1.pr The Problemist 1965 / (v)

#3

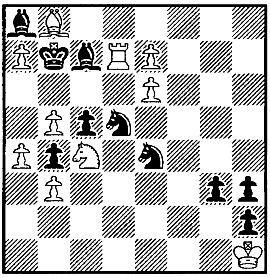
185: 1. ♗d2! ~ 2. ♘a7+ ♔d4 3. ♘xb5#, 1... ♕b3 2. ♘a5+ ♔d4 3. ♘xb3#, 1... ♕c4 2. ♘b4+ ♔d4 3. ♘xc2#, 1... ♗xf5 2. ♘e7+ ♔d4 3. ♘xf5#, 1... c4/♕b1 2. ♘d8+ ♔d4 3. ♘e6#, 1... ♗xc3 2. ♘e5+ ♔d4,♔xe5 3. ♘f3,♗xc3#, 1... ♗d4 2. ♘b8+ ♔e5 3. ♘d7#, 1... ♗xf6 2. ♘d4+ ♔xd4, ♔e5 3. ♕xf6,♘f3# ◆ Absolute record: 8 openings of ♘-battery.

★ **Other examples:** 345, 692, 1575, 1610.

BATTERY, THIRD

There are three masking units of the same color between the line-piece and opponent's King. When all the masking units move off the line, the King is exposed to check(mate). In three variations **186** a complete opening of the longest diagonal, initially occupied by the black King and two Knights, is forced by *cyclic white moves* (*Cycle, of Moves*).

186: 1. a5! (~), 1... ♔c8 2. ♖xc7+^{A} ♘xc7 3. ♘d6+^{B} ♘xd6#, 1...♘d~ 2. ♘d6+^{B} ♘xd6 3. a6+^{C} ♔c8, ♔b6#, 1...♘e~ 2. a6+^{C} ♔c8 3. ♖xc7+^{A} ♘xc7#.



186

AVNER, Uri
3.pr Szachy 1979 / (v)

s#3

BATTERY, TRANSFORMATION

During the same line of solution one firing battery transforms to another. There are three main types of transformations:

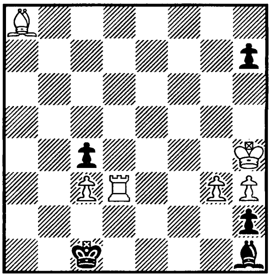
(1) Front piece *A* of one battery becomes rear piece *B* of another battery. In **187** the R-B battery transforms first to the B-R, and then back to R-B battery. See also *Battery, Reciprocal.*

(2) Front piece *A* of one battery becomes front piece of another battery (see **188**).

(3) Front piece *A* of a battery is replaced by another front piece *C* on the same battery line. **189** is a textbook example for two transformations of the initial black battery.

Other kinds of Battery can also be transformed by changing its character between direct and indirect or between direct and masked battery.

⧗ One of endgame themes in the 1st WCCT 1972-1975.



187

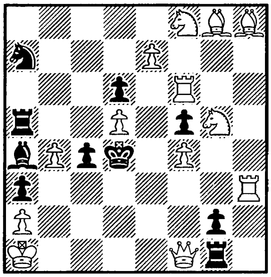
KORANYI, Attila
1.pl WCCT 1972-1975

+

187: 1. ♖f3! (1. ♗xh1? cxd3; 1. ♖d1+? ♔xd1 2. ♗xh1 ♔d2 3. g4 ♔xc3 4. ♔g3 ♔d3!) **1... ♗g2** (1... ♗xf3 2. ♗xf3 ♔d2 3. g4 ♔xc3 4. ♔g3) **2. ♖f2 h1♕ 3. ♗xg2 ♕h2 4. ♔g4 h5+ 5. ♔h4** (5. ♔f3? h4) **5... ♔b1 6. ♗e4+ ♔a1! 7. ♖g2!** (7. ♖xh2?) **7... ♕h1 8. ♖a2+! ♔xa2 9. ♗xh1** +–.

188: 1. e8♗! (2. ♘fe6+ ♔xd5 3. ♘c7+ ♔d4 4. ♘ge6+ ♔e4 5. ♕e1+ ♕xe1#) ◆ 1... gxf1♗ 2. ♖f7+ ♔xd5 3. ♖g7+ ♔d4 4. ♖c7+ ♖e5 5.

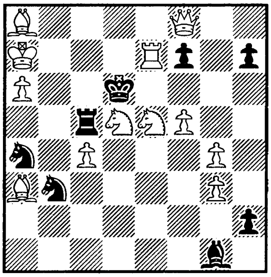
♖c4+ ♗xc4# ◆ 1... gxf1♘ 2. ♖e6+ ♔xd5 3. ♖e5+ ♔d4 4. ♖e2+ ♖e5 5. ♖d2+ ♘xd2#.



188

PETKOV, Petko A.
2.pr feenschach 1990 / dedicated to B. Ellinghoven

s#5



189

PETKOV, Petko A.
hm Europa-Rochade 1988-9

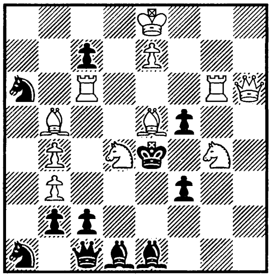
s#4

189: **1. ♘c3!** ~ 2. ♖d7+ ♔xe5 3. ♕h8+ f6 4. ♕b8+ ♖c7#, 1... ♘b6 2. ♖e8+ ♔c7 3. ♘b5+ (♘d5?) ♖xb5 4. ♖c8+ ♘xc8#, 1... ♘d4 2. ♖e6+ ♔c7 3. ♘d5+ (♘b5?) ♖xd5 4. ♖c6+ ♘xc6# ◆ Black battery has three different front-pieces.

BATTERY, TWO-STAGE

The rear piece of the battery that opens on the second white move becomes the front piece of the battery that opens on mating move.

⧗ Theme proposed by Sergey I. Pugachev (1920-1992).



190

PUGACHEV, Sergey T.
1.pl IV Komandnoe pervenstvo RSFSR 1971

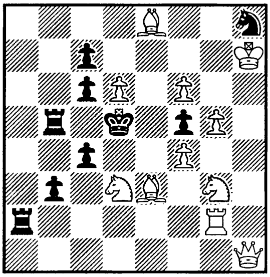
#3

190: **1. ♖c4!** ~ 2. ♘e2+ ♔d3 3. ♖d4#, 1... fxg4 2. ♘c6+ ♔d3 3. ♖cxg4#, 1... ♘xb4 2. ♘e6+ ♔d3 3. ♖xb4#, 1... ♘xb3 2. ♘xb3+ ♔d3 3. ♖f4#, (1... f2 2. ♕h1+), (1... ♔d3 2. ♖c5+).

BATTERY, ZABUNOV TYPE

The front piece of a white battery, that opens on White's 2nd move, becomes the rear piece of another (mating) battery that opens on White's 3rd move.

⧗ Vladimir N. Zabunov (1928).



191

MATTHEWS, Robin C. O.
1.pl International Team Match 1967

#3

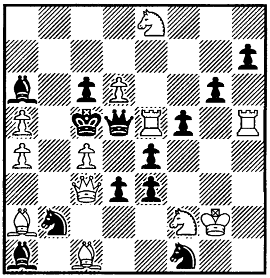
191: *1... ♖a8 2. ♖e2+ ♔e6 3. ♗c5#, 1... ♖b8 2. ♖d2+ ♔e6 3. ♘c5# ◆ **1. d7!** ~ 2. d8♕+, 1... ♖a8 2. ♖d2+ ♔d6 3. ♘c5#, 1... ♖b8 2. ♖e2+ ♔d6 3. ♗c5#, (1... ♘f7 2. ♗xf7+).

≡ **Alias:** Zabunov Battery.

BATURIN THEME

In the key White self-pins his thematic piece. It is then directly unpinned by a black piece, which at the same time pins itself. White thematic piece then mates by switchback to its original square. Almost identical to Hassberg 2 theme, except that the key doesn't have to unpin a black piece.

⧗ Aleksandr A. Baturin (1909-1981).



192

BATURIN, Alexander A.
1.hm Vechernie Izvestia 1929 / (Odessa)

#2

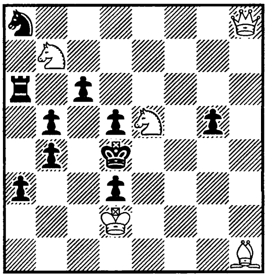
192: **1. ♖xe4!** ~ 2. ♕a3#, 1... ♕xc4 2. ♖e5#, (1... ♘xc4,♕/Pxe4+ 2. ♗a3,♘xe4#).

→ ***See also:*** *Hassberg 2 Theme.*

BAYERSDORFER 1 THEME

In a threemover two variations end with diagonal mates by the white Queen where white Knights guard four squares, once with the black King on white and once on black square.

⧗ Adolf Bayersdorfer (1842-1901).



193

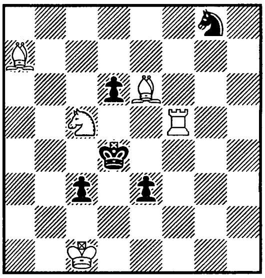
BEHTING, Karl
1.hm Münchener Neueste Nachrichten 1889

#3

193: 1. ♗e4! (1... ♖a7 2. ♗xd3 ♖xb7 3. ♘d7#), 1... ♔xe4 2. ♘d6+ ♔f4 3. ♕h2# (Model ♔♕♘♘/♚+2), 1... dxe4 2. ♘f3+ ♔d5 3. ♕g8# (Model ♕♘♘/♚+1).

BAYERSDORFER 2 THEME

In a threemover a model mate by a white Rook and both Bishops must be repeated, but in one variation the King's Bishop and in another the Queen's Bishop gives the mate. In both cases the same Rook must be used. The black King must not be on the edge of the board.



194

MEYER, Heinrich F. L.
II Bayersdorfer TT 1893

#3

194: 1. ♗b3! (2. ♖d5#, 2. ♖f4+), 1... dxc5 2. ♖f4+ ♔e5 3. ♗b8#, 1... e2 2. ♘e4+ ♔xe4 3. ♗c2#.

★ **Other example** 523.

BERGER INTERSECTION THEME

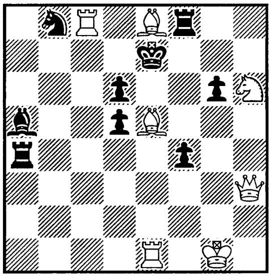
The white battery is initially attacked by two black line pieces. After the key at least one of them is deflected so that white battery can mate by simultaneously shutting-off both black pieces.

⧗ English problemist George C. Alvey (1890-1929); Johann Berger (1845-1933).

★ **Other example** 1621.

≡ **Aliases:** Berger Interference; Alvey Theme.

195: 1. ♕a3! (2. ♕xd6#), 1... ♗b6+ 2. ♗d4#, 1... ♖xa3 2. ♗c3#, (1... ♗b4,♖b4 2. ♗c3,♗d4# = Grimshaw), (1... ♔e6,♖f6 2. ♕xd6,♗xd6#).



195

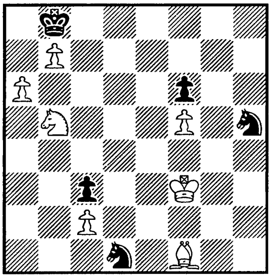
ALVEY, George C.
Hampshire Telegraph & Post 25.5.1913

#2

BERHAUSEN THEME

White Royal battery fires six times after the rear piece ambushes itself behind the King. This piece has a sole function to guard the square in the black King's field.

⧗ Fritz Berhausen (1880-1955).



196

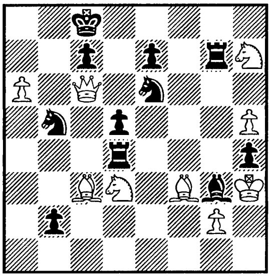
ZICKERMANN, Albert
Die Schwalbe 1932

#3

196: 1. ♗g2! (~), 1... ♘g7 2. ♔e2 (3. a7#), 1... ♘f4 2. ♔xf4, 1... ♘g3 2. ♔xg3, 1... ♘f2 2. ♔xf2, 1... ♘b2 2. ♔g4, 1... ♘e3 2. ♔xe3.

BERLIN THEME

A try fails because Black can mate. A foreplan transforms this mate into a simple check.



197

EISERT, Stephan ; REHM, Hans-Peter
1.pr Deutsche Schachblätter TT 1976

#6

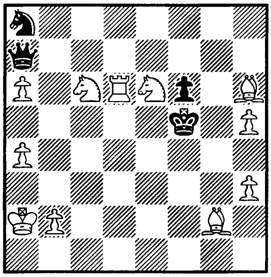
197: 1. ♘c5? ♘f4#! ◆ 1. ♘f8? ♘g5#! ◆ 1. ♗g4! ~ 2. ♕e8#, 1... ♖dxg4 2. ♘f8 ♘g5+ 3. ♔xg4

♘e4+ 4. ♗xg7 ♘f2+ 5. ♘xf2 etc., 1... ♖gxg4 2. ♘c5 ♘f4+ 3. ♔xg4 ♘d3+ 4. ♗xd4 ♘f2+ 5. ♗xf2 etc.

BERNARD TYPE

Black has one (thematic) move for which there is no set mate. In a try White prepares a mate *A* to this move, but Black can play differently owing to a weakness White created at the same time into his own position. After the key White can now give mate ***B*** to Black's thematic move.

⧗ Henry D'Oyly Bernard (1878-1964).



198

BERNARD, H. D'Oyly
Western Morning News & Mercury 1928

#2

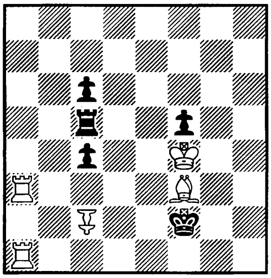
198: *1... ♕f7 2. ?? ◆ **1. ♗d5?** ♕f7 2. ♘ed4#, 1... ♕g1! ◆ **1. ♗f4!** ♕f7 2. ♘cd4#.

→ ***See also:*** *Block.*

BEROLINA PAWN [F]

Fairy piece. Pawn (invented 1926 in Berlin by Edmund Nebermann) which travels one step diagonally forward (or two steps from the initial Pawn rank, subject to en-passant capture) and captures by one step directly forward.

Berolina Superpawn. Berolina Pawn for which walk and capture are extended respectively to all the diagonal and to all the file.



199

OUDOT, Jean
Die Schwalbe 1966

#2 ♙ = Berolina Pawn (BP)

199: 1. ♖3a2! (2. ♙c2-a4/b3/e4/d3#), 1... c3 2. ♙c2xc3#, 1... ♖a5 2. ♙c2-a4#, 1... ♖b5 2. ♙c2-b3#, 1... ♖e5 2. ♙c2-e4#, 1... ♖d5 2. ♙c2-d3#.

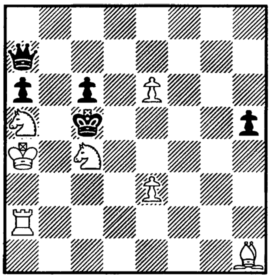
BEUGUNG

An indirect combination: Against White's main plan Black has two defences, a good (sufficient) one and a bad (insufficient) one. With a foreplan White forces Black to weaken his position so that either he is left with the bad defence only, or the good defence becomes insufficient. Beugung differs from other indirect combinations in that there is no defence substitution, but Black has both defences at his disposal from the outset.

(a) **Decoy Beugung** (Lenkbeugung). White decoys black pieces(s) so that only bad defence(s) will remain. See **200**.

(b) **Self-blocking Beugung** (Blockbeugung). White decoys black piece(s) in order to leave Black with the bad defence, which leads to a self-block. See **201**.

(c) **Interference Beugung** (Sperrbeugung). White decoys black pieces(s) in order that only bad defence(s) will remain. The error of the bad defence(s) is self-interference. See **202**.

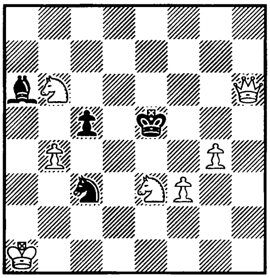


200

BRUNNER, Erich
Fränkisches Volksblatt 1912

#3

200: 1. ♖c2? (2. ♘b3#) ♕b7 2. ♘xb7#, 1... ♕b8!,♕b6! ◆ **1. ♖g2!** (2. ♖g5#) ♕e7 2. ♖c2 ♕b7 3. ♘xb7#, (1... ♔d5 2. ♖e6+; 1... ♕g7 2. ♖xg7).

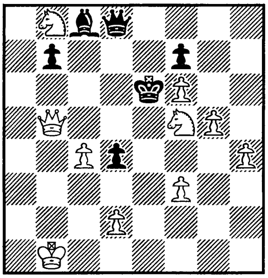


201

BRUNNER, Erich
Hamburgischer Correspondent 1928

#3

201: 1. ♘f5? (2. ♕d6#) ♘e4 2. f4#, 1... ♘b5! ◆ **1. b5!** (2. ♘ec4+) ♗xb5 2. ♘f5 ♘e4 3. f4#, (1... ♔d4 2. ♘ec4 ♘d~ 3. ♕d2#).



202

BRUNNER, Erich
Hamburgischer Correspondent 1928 / (v)

#3

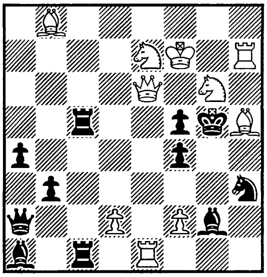
202: 1. f4? ~ 2. ♕e5#, (1... ♕b6 2. ♘g7+ ♔d6 3. ♕xb6#), 1... ♕c7/♕d5/♕xf6 2. ♕d5# = bad defence(s), 1... ♕a5! = good defence ◆ **1. ♔c1!** (2. ♕c5), 1... b6 **2. f4!** ~ 3. ♕e5#, 2... ♕c7/♕d5/♕xf6 3. ♕d5# (2... ♕a5?? – good defence is eliminated), 2... ♕d6 3. ♘g7#, 1... ♕a5 2. ♕e8+ ♔xf5 3. ♕e4#.

★ **Other examples:** 677, 1339, 1569, 1571.

≡ **Aliases:** Blockbeugung (Ger.); Deflection; Diffraction; Lenkbeugung (Ger.); Sperrbeugung (Ger.).

BEUGUNG, RECIPROCAL

White has two plans of attack (main plans) ***A*** and ***B***. Black has against both the same two defences ***a*** and ***b***. Against ***A*** the defence ***a*** is good and ***b*** is bad, and against ***B*** vice versa. White's aim is to eliminate both good defences so that ***A*** is left with the defence ***b*** and ***B*** with the defence ***a***.



203

LOSHINSKY, Lev I.
1.pr= Sovyet Union 50 JT 1967-8

#3

203: 1. ♖e5? b2! (1... ♗d5? 2. ♖xf5#) ◆ **1. ♗e5?** ♗d5! (1... b2? 2. ♗f6#) ◆ **1. ♖e3!** (2. ♗xf4+), 1... ♖1c4 2. ♖e5! ♗d5 3. ♖xf5#, 1... f3 2. ♗e5! b2 3. ♗f6#, (1... ♗f3,fxe3 2. ♗xf3,f4+).

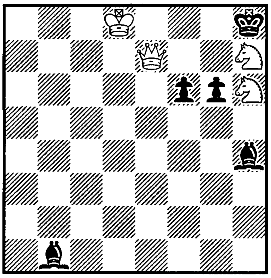
BI-VALVE

A move that simultaneously opens the line of one and closes the line of another friendly piece.

★ **Other examples:** 167, 203, 205, 497, 544, 557.

→ ***See also:*** *Mixed (Bi-)Valve; Valve.*

204: 1. ♘f8! ~ 2. ♕h7#, 1... g5 2. ♕xf6#, 1... f5 2. ♘xg6#.



204

JÖNSSON, Gustav
Schackvärlden 1938

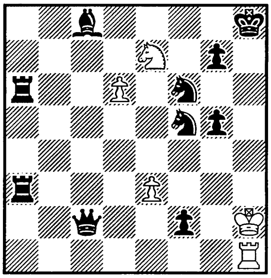
#2

BICOLOR

Term used in connection of themes or maneuvers where the two pieces involved are of different colour. If the maneuver *X* occurs in successive moves, often the order of pieces is indicated, for the sake of clarity, by "White-Black *X*" or "Black-White *X*". Same applies to cases in which White is doing something for a black piece (White-Black), or vice versa (Black-White).

BICOLOR BI-VALVE THEME [H]

Opening the line of one and closing the line of another opponent's piece.

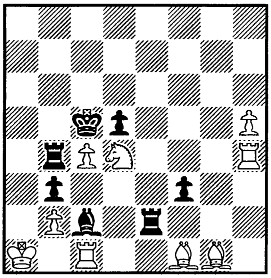


205

VUKČEVIĆ, Milan
4.pl Belgrade – Bucharest 1957

h#2 2111

205: 1. ♘e4 **d7** 2. ♘fd6 ♔g2# ◆ 1. ♘d7 **e4** 2. ♘e3 ♔g3#.



206

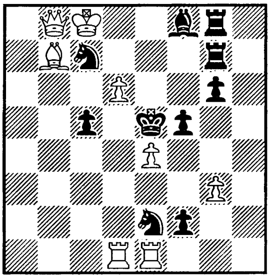
VISSERMAN, Eeltje
Wiener Arbeiterzeitung 1975

h#2 b) ♙b2→a4

206: a) **1.** ♖e4 ♘e2+ 2. ♔xc4 ♘g3# ◆ b) **1.** ♗e4 ♘c2+ 2. ♔xc4 ♘e1#.

BICOLOR PAROS THEME [H]

Reciprocal *bicolour bi-valve theme* play.



207

ABDURAHMANOVIĆ, Fadil
2.pr Probleemblad 1992

h#2 2111

207: **1.** ♘d5 d7+ 2. ♔xe4 ♕f4# ◆ **1.** ♘d4 exf5+ 2. ♔xd6 ♖e6#.

→ ***See also:*** *Paros Theme.*

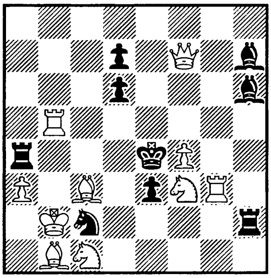
BICOLORES [F]

Fairy condition. Kings are in check if they are guarded by the friendly or threatened by the enemy pieces.

BIKOS THEME

Changed mates with *reciprocal change* of harmful effects of black defences: self-block in one phase vs unguard with possible exposure of black piece to capture in another.

⧗ Spyros Bikos (1911-1987).



208

BIKOS, Spyros
Probleemblad 1948

#2

208: *1... ♗xf4 2. ♕d5#, 1... ♗f5 2. ♕xf5# ◆ **1.** ♗e5! ~ 2. ♕xh7#, 1... ♗xf4! 2. ♕xf4#, 1... ♗f5! 2. ♕d5#, (1... ♗6~,♗7~ 2. ♘g5,♕g6#) ◆ etc.

★ **Other example** 1144.

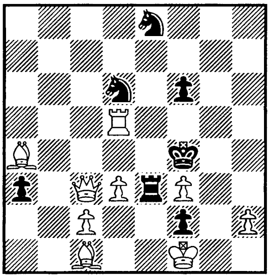
BILLIARD CHESS [F]

An unorthodox variety of chess wherein the King, Bishop and Queen bounce from the edges of the board provided that the squares from which they bounce and lines are empty. The billiard chess is played by the French rules (inv. J. Berthoumeau) and the Dutch rules (inv. J. B. Verdonk). *Reflecting Men* and *Archbishop* have developed from this variant.

Definitions from "*A Guide To Fairy Chess*" by A. S. M. Dickins, Dover Publications, New York 1971):

1. French Style. All men can rebound from the board edge like a ball from the billiard-table cushion, with or without capture, and may do so several times in succession as one move, capturing up to four men in the process on the edge of the board and fifth, after the last rebound, in the centre. Kings rebound one square as Rook or Bishop, and Pawns capturing on the a- or h-files rebound one square as Bishop, but do not rebound from a promotion move. Bishops moving into a corner rebound back along the diagonal; Knights do not rebound from a corner. Rebound, which is not compulsory, may not be perpetual, but must come to a definite stop.

2. Dutch Style. The corner squares represent "pockets" and the board edges "side-cushions". Bishops and Queens can, subject to interference, rebound off the cushions *ad libitum*. A man played to one of the corner squares is "potted" and "spotted" (i.e. it returns to its game array square).



209

CHICCO, Adriano
1.pr Tijdschrift v. d. KNSB 1948

#2 Billiard Chess (Dutch rules)

209: **1.** ♗d7! (~), 1... ♘c7 (opens the line e8-h5-f3 for ♗) 2. ♕b4# (pins ♘d6 because ♕f8-h6-f4), 1... ♘g7 2. ♕d4# (again pinning ♘d6: a7-b8-f4), 1... a2 (pins ♘d6: ♗a3-f8-h6-f4) 2. ♖f5#, 1... f5 2. ♕g3# (via a5-d8-h4-g3), 1... ♔xf3 2. ♕xf2 (via e1-f2).

BISHOP

One of the line-pieces which, unlike any other unit, never changes the colour of the squares it moves along owing to its diagonal movement. In the game-array, it stands on the left side of its Queen and on the right side of its King, as in the original game of *chaturanga*.

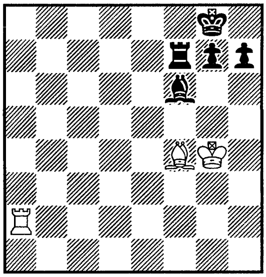
However, originally it was the *elephant* (Persian "pil", Arab "[al-]fil") and allowed to move only two steps at a time diagonally, hopping over other pieces.

The name and character of the piece changed in the medieval Europe; Spanish called it "alfil", and there the word has today no other meaning than that of a chess piece "Bishop", for Italians it became "alfiere" ("standard-bearer"), for French it was "fou" ("jester"), whereas in Germanic area it was usually called "Läufer" ("runner") a kind of messenger. In England the piece became a high-ranking clergyman, most likely owing to its place on the right hand of the King as one of his principal advisers. In Russian, the piece is still called elephant ('slon'), which may reflect the fact that chess came to Russia very early in the 9th century through an eastern trade route (see also Rook).

In terms of the rules of chess, the piece underwent a radical change in the end of the 15th century, when, at the same time as the Queen transformed from one of the weakest pieces into the strongest, in a relatively short period of time it adopted its present mode of movement, giving in return only its right to leap over other men.

BISHOP OF THE WRONG COLOUR [E]

A notorious ending with Bishop + Rook's Pawn, which is draw, because Bishop cannot control the queening square and King cannot push the defending King further away on account of a resulting stalemate. Being such an exception, which is also exploited frequently in studies, it can be considered an endgame theme.



210

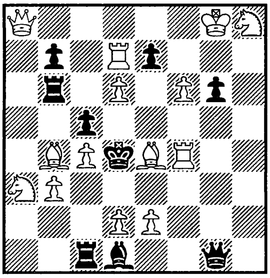
GRECO, Giocchino
Tractate 1619

=

210: **1. ♖a8+** ♖f8 2. ♖xf8+ ♔xf8 3. ♗h6! =.

BISHOP'S STAR THEME

Four variations (or solutions in a helpmate) with Bishop's movement by the same length in all four possible directions.



211

KUZOVKOV, Aleksandr ; MARANDYUK, Mikhail
3.pr Probleemblad 1989

#3

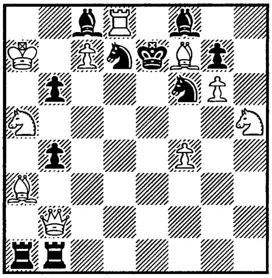
211: **1. ♕b8!** (2. dxe7+), 1... exd6 2. ♗c6+ ♔e5 3. ♕xd6#, 1... e6 2. ♗g2+ ♔e5 3. ♘xg6#, 1... e5 2. ♗c2+ exf4 3. ♗c3#, 1... exf6 2. ♗xg6 ♔e5 3. ♖e4#, (1... ♖xd6 2. ♖xd6+).

★ **Other examples:** 248, 406, 1269.

→ ***See also:*** *Windmill Task.*

BLACK COMBINATIONS

Defending against the mating threat Black with one defensive move destroys another defence.



212

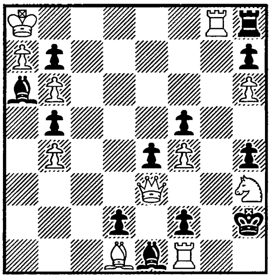
SHAVYRIN, Valery
2.pr Uralskiy problemist 1999

#2

212: *1... ♔d6^{a} 2. ♕e5#^{A}, 1... ♘e5^{b} 2. ♗xb4#^{B}, 1... ♘c5^{c} 2. ♘c6#^{C} ◆ **1. ♕e5+**^{A}? ♘xe5!^{b} (2. ♗xb4??^{B}) ◆ **1. ♗xb4+**^{B}? ♘c5!^{c} (2. ♘c6??^{C}) ◆ **1. ♘c6+**^{C}? ♔d6!^{a} (2. ♕e5??^{A}) ◆ **1. ♘g3!** ~ 2. ♘f5#, 1... ♔d6^{a} 2. ♕e5#^{A} (2... ♘xe5?^{b}), 1... ♘e5^{b} 2. ♗xb4#^{B} (2... ♘c5?^{c}), 1... ♘c5^{c} 2. ♘c6#^{C} (2... ♔d6?^{a}).

BLÁTHY MANEUVER [S]

White loses a tempo by playing only with a Knight reaching again the diagram position, but now with Black to move.



213

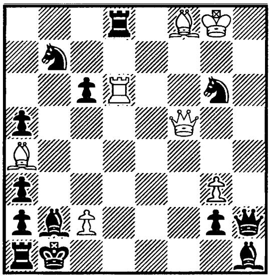
BLÁTHY, Ottó T.
Deutsche Schachzeitung 1913

s#4*

213: *1... ♖xg8# ◆ **1. ♘g5!** ♔g2 2. ♘f3+ ♔h3 3. ♘g1+ ♔h2 4. ♘h3 ♖xg8#, (1... h3 2. ♘xh3; 2... ♔xf1 3. ♘xh4).

BLÁTHY MATRIX

The setting based on a dualistic **s#342** published by Bláthy (*Deutsches Wochenschach* 1922) and used since by himself and others to create long (self)mate and stalemate problems.



214

CAILLAUD, Michel
The Problemist 1987 / after O. T. Bláthy and Lj. Ugren

s#242

214: 1. c4+! ♔c1 2. ♕g5+ ♔b1 3. ♕xg6+ ♔c1 4.-10. ♕g5-f5-f4-e4-e3-d3-d2+ ♔b1 11. ♕d1+ ♗c1 12. ♕b3+ ♗b2 13. ♖d1+ ♖xd1 14. ♕xd1+ ♗c1 15. ♕b3+ ♗b2 16. -22. ♕d3-e3-e4-f4-f5-g5-g6+ ♔c1 23. ♗h6+ ♕xh6 24. ♕xh6+ ♔b1 25. -30. ♕g6-g5-f5-f4-e4-e3+ ♔b1 31. ♕e1+ ♗c1 32. -37. ♕e4-e5-f5-f6-g6-g7+ ♔b1 38. ♕xb7+ ♗b2 39. -46. ♕h7-h6-g6-g5-f5-f4-e4-e3+ ♔b1 47. ♕g1+ ♗c1 48. c5 ♔b2 49. ♕d4+ ♔b1 50. ♕e4+ ♔b2 51. ♕e5+ ♔b1 52. ♕f5+ ♔b2 53. ♕f6+ ♔b1 54. ♕g6+ ♔b2 55. ♕g7+ ♔b1 56. ♕b7+ ♗b2 57. ♕h7+ ♔c1 58. ♕h6+ ♔b1 59. ♕g6+ ♔c1 60. ♕g5+ ♔b1 61. ♕f5+ ♔c1 62. ♕f4+ ♔b1 63. ♕e4+ ♔c1 64. ♕e3+ ♔b1 65. ♕g1+ ♗c1 66. ♔f8 ... 84. ♔e8 ... 102. ♔d8 ... 120. ♔c8 ... 138. ♔b8 ... 156. ♔a7 ... 174. ♔a6 ... 192. ♔xa5 ♔b2 193. ♕d4+ ♔b1 194. ♕b4+ ♗b2 195. ♕e4+ ♔c1 196. ♕e3+ ♔b1 197. ♕g1+ ♗c1 198. ♔b6 ... 204. ♔xc6 ... 210. ♔d5 ... 216. c6 ♔b2 217. ♕d4+ ♔b1 218. ♕b6+ ♗b2 219. ♕g1+ ♗c1 220. c7 ... 224. c8♕ ♔b2 225. ♕h8+ ♔b1 226. -227. ♔d4-d3+ ♔b1 228. ♕b6+ ♗b2 229. ♕c8 g1♕ 230. ♕xg1+ ♗c1 231. ♕b8+ ♗b7 232. ♔e2 ♔b2 233. ♕d4+ ♔b1 234. ♕b4+ ♗b2 235. ♕e1+ ♗c1 236. ♔f2 ♔b2 237. ♕ee5+ ♔b1 238. ♕f5+ ♔b2 239. ♕b5+ ♔c3 240. ♕8e5+ ♔d2 241. ♕b4+ ♔d3 242. ♕e3+ ♗xe3# ◆ The longest completely dual-free selfmate.

BLEND

A synthesis of two or more distinctive problem themes or tasks.

BLOCK

In general, a situation when the opponent's last move didn't introduce any threat, but the side which is to play has only harmful moves at its disposal.

≡ **Alias:** Zugzwang (Ger.).

BLOCK PROBLEM

A position after White has played a move (a key) that carries no threat but puts Black in zugzwang, i.e. a situation in which every possible move by Black entails a weakness that enables White to force mate.

The classical English school divided blocks into six categories:

(1) after the key of the position arises another position which solves by the retraction of the previous position

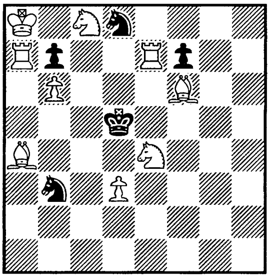
(2) some of the variations introduce changed play but the number of mates in the pre-key and post-key play is same (*Bernard type*).

(3) the number of mates increase, when the variations of the actual play increase compared to virtual play (*Harley type*).

(4) the number of mates decreases, since the number of variations is reduced

(5) the key threatens mate, because White has no waiting move at his disposal (*block-threat*).

(6) the key checks, since White has not a waiting or threatening move at his disposal (*Padulli type*).



215

JANET, Frank
Chess Amateur 1918

#2

215: *1... ♘e6 2. ♖d7# ◆ **1. ♖e8!** (~), 1... ♘e6 2. ♘e7#, 1... ♘c6 2. ♗xb3#, 1...♘b~ 2♖(x)a5#, 1... ♘d4 2. ♖e5#, 1... ♘c5 2. ♘c3# ◆ A new twomover after the key solves **1. ♖e7!** etc.

→*See also: Block, Apparent; Block, Incomplete.*

≡ **Aliases:** Block Position; Tempo Problem.

BLOCK, APPARENT

If he could pass the move, White would reach the aim in the stipulated number of moves, without change of continuation.

★ **See example** 224.

→ ***See also:*** *Block.*

BLOCK, COMPLETE

In the initial position mates are set to every black move; the key either maintains the block, threatens something or changes some or all mates.

★ **See examples:** 395, 660, 1514.

→ ***See also:*** *Block; Fata Morgana; Mutate.*

BLOCK, INCOMPLETE

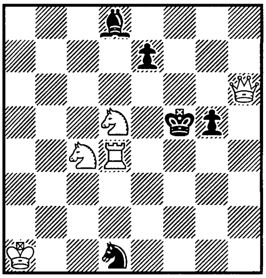
A problem where mates are not ready for some black moves, but the key puts Black in a block position.

★ **See examples:** 198, 395, 657, 682, 706, 726, 848, 954, 1707.

→ ***See also:*** *Block.*

BLOCK-THREAT

A *complete block* (Block, Complete) solved by a key which introduces a threat.



216

RICE, William B.
Good Companion 1915

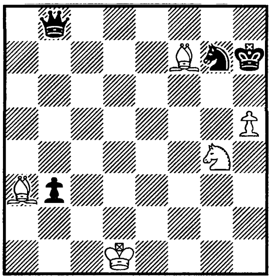
#2

216: *1... g4 2. ♖f4#, 1... ♘~ 2. ♘de3#, 1... e6 2. ♕h7#, 1... e5 2. ♘d6#, 1... ♗~ 2. ♘xe7# ◆ **1. ♘f4!** ~ 2. ♕e6#, 1... g4 2. ♕g6#, 1... gxf4 2. ♖xf4#, 1... ♔g4 2. ♕h3#.

BLOCKADE [E]

1. An endgame theme related to domination theme: prevention of opponent's piece's (pieces') access to a certain space or from a certain, often limited area by careful, possibly repeated maneuvering of own men. May occur both in win and draw studies.

2. The same term is used in German to denote ordinary Self-Block.



217

ZEMLYANSKIY, Yuri
1.pr Leninskaya smena 1964-5

=

217: 1. ♗g6+ ♔h8 2. ♘h6 (threatens perpetual check 3. ♘f7+ ♔g8 4. ♘h6+) **♕f4** (2... ♕d8+ 3. ♔e2) **3. ♘f7+ ♔g8 4. ♘h6+! ♕xh6 5. ♗c1 ♕h8 6. ♗b2 ♔f8 7. ♗a3+ ♔g8 8. ♗b2 ♕h6 9. ♗c1 ♕h8 10. ♗b2.** White blockades and attacks the black King and Queen, and pins the Knight.

★ **Other example** 1580.

BLOCKING PIECE

A piece that closes or limits the activity of another piece.

≡ **Aliases:** Blocker; Sperrstein (Ger.).

BLOCKLENKUNG

A combination that forces a piece to block a square in its King's field or obstruct some other piece of the same colour.

★ **See examples:** 1346, 1349.

≡ **Alias:** Block-Decoy.

BLUNDER MATE [F]

Black makes one help-move, after which follows an orthodox mate in the stipulated number of moves.

⌛ Invented by Frederik H. von Meijenfeldt (1922-2002) in 1967.

≡ **Alias:** Schnitzermatt (Ger.).

BOARD ROTATION METHOD

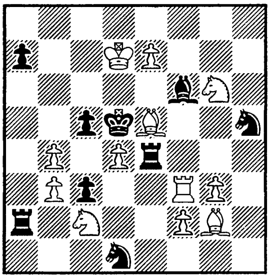
A method of twinning by rotating the board 90°, 180° or 270°. Also a technical device in composing to find the favourable position, especially for Pawns.

BOGDANOV THEME

At least two mates of set play or try play become keys of a try (or tries) and the solution.

⌛ Evgeny Bogdanov (1952-2010).

218: *1... ♖xd4 2. ♖d3#, 1... ♖e1 2. ♖e3#, 1... ♖xe5 2. ♖f5#, 1... ♖h4 2. ♖f4# ◆ **1. ♖d3?** ~ 2. dxc5#, 1... ♘b2/♘xf2 2. ♘e3#, 1... ♘f4 2. ♘xf4#, 1... ♗xe5 2. dxe5#, 1... cxd4 2. ♖xd4#, 1... c4! ◆ **1. ♖e3?** ~ 2. ♗xe4#, 1... ♘xe3 2. ♘xe3#, 1... ♘xg3 2. ♘f4#, 1... ♘xf2! ◆ **1. ♖f4?** ~ 2. ♗xe4#, 1... ♘xf2 2. ♘e3#, 1... ♘xf4 2. ♘xf4#, 1... ♘xg3! ◆ **1. ♖f5!** ~ 2. ♗xf6#, 1... ♗xe5 2. ♖xe5#, 1... ♘e3 2. ♘xe3#, 1... ♘xg3 2. ♘f4#, 1... ♘g7 2. ♘f4#.



218

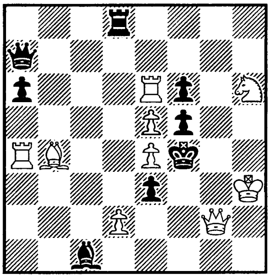
KISS, János
1.pr Hungar. Chess. Fed. TT 1974

#2

BOGDANOV-MAKARONEZ THEME

The mates of the *actual play* appear as the first moves of the tries.

⧗ Leonid Makaronez (1948).



219

BOGDANOV, Evgeny
Suomen Shakki 2006 / (v)

#2

219: *1... fxe4 2. ♕g3/♕g4# ◆ **1. exf6?** (2. ♕g3#) ♖g8 2. ♗d6#, 1... ♕g7! ◆ **1. ♗d6?** (2. ♕g3#) ♖g8,♕g7 2. exf6,exf5#, 1... ♕d4! ◆ **1. ♗c5?** ♖g8,♕g7 2. exf5,♗xe3#, 1... ♖d4! ◆ **1. exf5!** ~ 2. ♕g4#, 1... ♖g8 2. ♗c5#, 1... ♕g7 2. ♗d6#, (1... exd2 2. ♗xd2#).

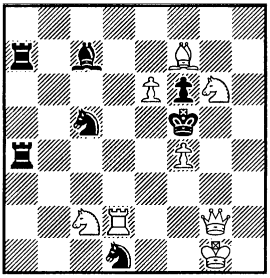
≡ **Alias:** Bogdanov 2.

BOGDANOV-RYCHKOV THEME

A *threat reduction theme* with a paradox. In the 1st phase White threatens three mates *A*, ***B*** and *C*, and Black's move ***a*** refutes. In the 2nd phase White threatens *A* and ***B***, and Blacks's move ***b*** refutes. In the solution White threatens mate ***C*** (or *A*), and Black's moves ***a*** and ***b*** are defences, followed by *A* and ***B*** (or ***B*** and *C*).

⧗ Vladimir Rychkov (1955-1995).

220: 1. ♖d4? (2. ♘h4^{A},♘e7^{B},♕h3#^{C}) 1... ♗xf4!^{a} ◆ **1. ♕f3?** (2. ♘h4^{A},♘e7#^{B}) 1... ♖xf4!^{b} ◆ **1. ♖e2!** ~ 2. ♕h3#^{C}, 1... ♗xf4^{a} 2. ♘h4#^{A}, 1... ♖xf4^{b} 2. ♘e7#^{B}, (1... ♘e3(f2)/♖a3 2♘(x)e3/♘d4#).



220

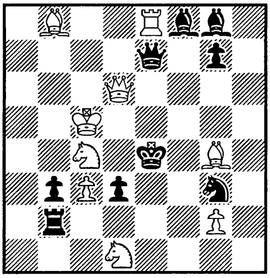
BOGDANOV, Evgeny
1.pr Lvovskaya Pravda 1987

#2

BOGRAD THEME

The key piece unpins white thematic piece which threatens mate. Black re-pins it by a *Pelle move*, but also closes a black line allowing the white thematic piece to mate also by a Pelle move, i.e. by moving along the pin-line.

⧗ Leib Bograd (?).



221

BOGRAD, Leib
Wiener Schachzeitung 1937

#2

221: 1. ♔b6! ~ 2. ♕d4#, 1... ♕e6 2. ♕c6#, (1... ♘e2,♘f5,♗d5 2. ♘f2,♗f3,♕f4#).

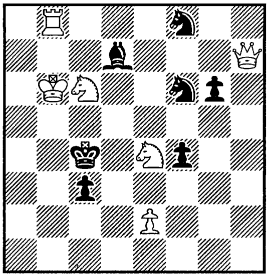
BOHEMIAN SCHOOL

One of the oldest schools of composition, the beginning of which can be dated back to the early 1860s. Especially popular in Bohemia, the foremost advocates in the 19th century were Anton König, Jan Dobruský, Josef Pospišil and Jiři Chocholous. In 1892, the latter worded the main principles of the movement:

- the problems must have variations of equal quality and grade of difficulty (beauty over difficulty), including at least three model mates;
- economy and maximal mobility of white force;
- Black King should be given flights in the course of the solution; quiet moves are favoured, as well as analogy of mates, including echos and chameleon echos;

- change of functions of white pieces in mate pictures, in terms of covering squares and delivering mates.

Later, the movement has branched into different directions, some of which are more oriented towards the logical and strategical schools – and geographically, too. The most favoured fields of composition of the school are threemovers, to some extent moremovers, too, and apart from direct mates, also longer selfmates.

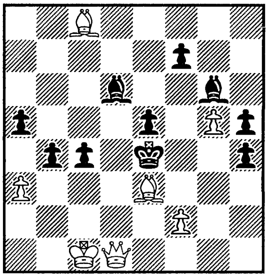


222

KÖNIG, Anton
London Tourney 1862

#5

222: **1. ♕e7!** (2. ♕b4+ ♔d5 3. ♕c5+) ♘d5+ 2. ♔a7! ♘xe7 3. ♖b4+ ♔d5 4. ♖b5+ ♔xc6,♔xe4,♔e6,♔c4 5. ♖c5,♖e5,♘d8,♘d6# ◆ 3 model mates.



223

CHOCHOLOUS, Jiři
4.pr Český spolek šachovní 1895

#3

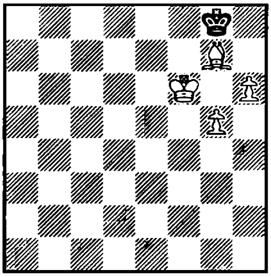
223: **1. ♔b1!** (2. ♗c1 ~ 3. f3#), 1... c3 2. ♕h1+ ♔d3 3. ♗a6#, 1... bxa3 2. ♔c2 ~ 3. ♕h1#, 1... ♗c5 2. ♗b7+ ♔f5 3. ♕d7#. ◆ The threat included, all white pieces are active, and the black King is mated on three squares.

★ **Other examples:** 73, 926.

≡ **Alias:** Bohemers (Ger.).

BONUS SOCIUS

The earliest known (European) collection of chess problems, written in the 13th century, compiled and edited by Nicolas de St. Nicolaï of Lombardy. Its 194 positions are, in general, more economical than *mansubat* (Mansubat), and the stipulation was usually "mat in n moves", although often some additional conditions were given. One of the first selfmates is to be found in Bonus Socius.



224

BONUS SOCIUS,
ca. 1300

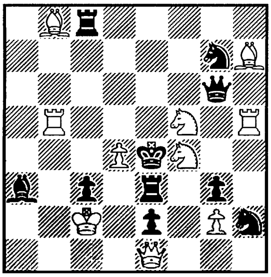
#5

224: If Black is to move: 1... ♔h7 2. g6+ and mate on the next move. ◆ **1. ♔e6!** ♔h7 2. ♔f5 ♔g8 3. ♔f6 ♔h7 4. g6+ ♔g8 5. h7#.

BOROS THEME

White (indirectly) pins a black piece on the mating move.

⧗ Sándor Boros (1907-1944).



225

BOROS, Sándor
1.pr Tijdschrift v. d. KNSB 1933

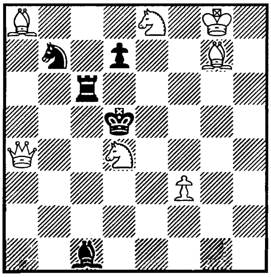
#2

225: **1. ♘xe2!** ~ 2. ♖e5#, 1... ♗c5(♖e8) 2. ♘xc3#, 1... ♖c5(♗d6) 2♘(x)d6#, 1... ♘f3 2. ♘fxg3#, 1... ♘g4 2. ♘exg3# ◆ (1... ♖xe2+ 2. ♕xe2#, etc.).

BOTTACCHI THEME

Defences by both pieces from the black half-pin, apart the indirect selfpin of the stationary (half-pinned) piece, make a selfblock. Both effects are used in mates.

⧗ Antonio Bottacchi (1900-1969).



226

BOTTACCHI, Antonio
5.hm L'Italia Scacchistica 1918

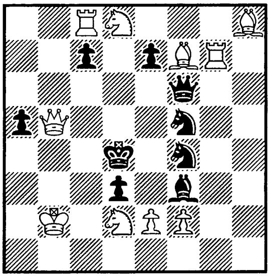
#2

226: *1... ♔c5 2. ♕b5# ◆ **1. ♘e6!** ~ 2. ♕e4#, 1... ♖c4 2. ♕xd7#, 1... ♖xe6 2. ♕b5#, 1... ♘c5 2. ♘6c7#, 1... ♘d6 2. ♘8c7#, 1... ♔xe6 2. ♕e4#.

BOUTTIER THEME

The key pins two black pieces and sacrifices white key piece, threatening a double pin mate using the pins established by the key. Two black defences alternatively unpin one or another just pinned black piece. A third defence with a capture of the sacrificed key piece is also a thematic requirement.

⧗ Pierre Bouttier (1914).



227

BOUTTIER, Pierre
Problem 1971

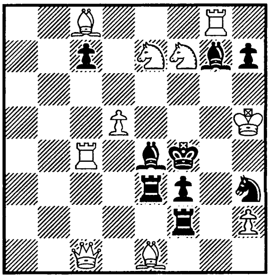
#2

227: 1. ♖g4! ~ 2. ♘e6#, 1... ♗e4 2. ♘b3#, 1... ♗xg4 2. ♘c6#, 1... ♘g7 2. e3#, 1... e5 2. ♕c4#, (1... c5 2. ♕xc5#).

BRABEC THEME

Cyclic change of defensive motifs in three or more phases.

⧗ Juraj Brabec (1938).



228

BRABEC, Juraj
1.pr Slovakian Chess Fed. 1970

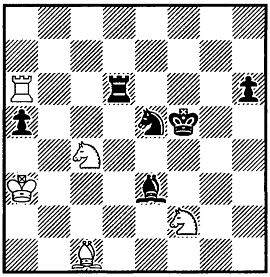
#2

228: 1. d6? ~ 2. ♘d5#, 1... ♖d2 2. ♗g3# (guard), 1... ♗d4 2. ♖g4# (unpin), 1... c6! ◆ **1. ♗f5?** ~ 2. ♖xe4#, 1... ♖d2 2. ♗g3# (unpin), 1... ♗d4 2. ♖g4# (interference), 1... ♘g5! ◆ **1. ♘f5!** ~ 2. ♕xe3#, 1... ♖d2 2. ♗g3# (interference), 1... ♗d4 2. ♖g4# (guard).

BRASIL THEME [H]

On the two squares where a white Knight could check the black King, it would interfere with the line of guard of a white Rook or Bishop. Therefore in each of two phases White moves the Rook or Bishop anticritically, enabling the Knight to mate on critical square(s).

⧗ Term was introduced by Chris Feather (1947) in his article in *"Orbit"* 6, April 2000.



229

ABDURAHMANOVIĆ, Fadil
Magyar Sakkélet 1979

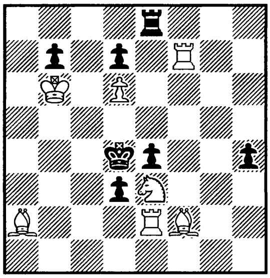
h#2 2111

229: 1. ♗a7 ♗xh6 2. ♖d4 ♘e3# ◆ **1. ♖d1** ♖xh6 2. ♗d4 ♘d6#.

≡ **Alias:** Brasil Motif.

BRAUNE GENRE

Symmetric echo model mates, sometimes preceded by a symmetric course of play, too.



230

BRAUNE, Robert
Sonntagsblatt 6.2.1881

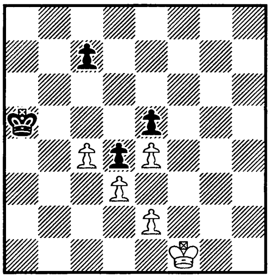
#3

230: 1. ♖f3! (2. ♘f5+), 1... exf3 2. ♘c2+ ♔c3 3. ♗d4#, 1... dxe2 2. ♘f5+ ♔e5 3. ♗d4#.

→ ***See also:*** *Echo Mates, Model.*

BREAKTHROUGH [E]

Technical method in an endgame: destruction of opponent's defence, often associated with sacrifice of pieces.



231

HAANTOLA, Harry
hm Työväen Shakki 1935

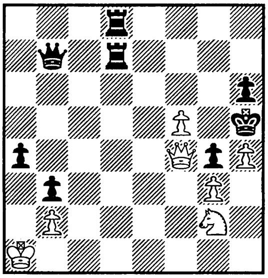
+

231: 1. e3 dxe3 2. d4! (2. ♔e2? ♔b6 3. ♔xe3 ♔c5 4. ♔d2 ♔d4 5. ♔e2 c5 6. ♔d2 stalemate) exd4 3. e5 ♔b6 4. e6 ♔c6 5. c5! d3 6. ♔e1 +–.

BREDE CLEARANCE

Square clearance (vacation) by a Queen for a Knight.

⌛ Julius Brede (1800-1849).



232

BREDE, Julius
Almanach für Freunde des Schachspiels 1844

#2

232: 1. ♕d6! ♖xd6 2. ♘f4#.

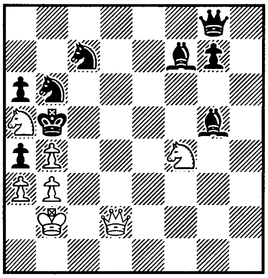
→ *See also: Vacation.*

≡ **Alias:** Brede Square-Vacation.

BREDE CROSS-CHECK

Black gives check and White parries it by interposing a piece, consequently self-pinning it. Black unpins that piece which then gives a mate.

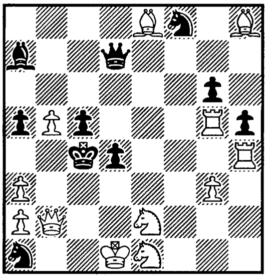
⌛ Julius Brede (1800-1849).



233

BREDE, Julius
Schachaufgaben 1844

#4



234

HANNEMANN, Knud
1.pr 7.TT Dansk Skakproblem Klub 1935

#3

233: 1. ♘e2! ~ 2. ♘d4/♘c3#, 1... ♗f6+ 2. ♕d4 (3. ♘c3#) ♘~d5 3. ♘c3+ ♘xc3 4. ♕c5# ◆ etc. ◆ A prototype problem which, however, doesn't quite match the above definition: the white thematic piece is actually unpinned by white.

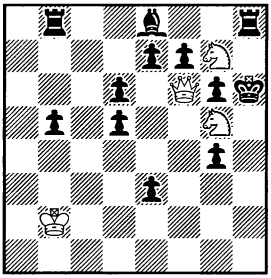
234: 1. ♘xd4! ~ 2. ♕c1+ ♘c2 3. ♕xc2#, 1... ♕xd4+ 2. ♕d2 (3. ♕d3#) ♕g4+ 3. ♕e2#, 1... ♕g4+ 2. ♘df3 (3. ♕e2,♕c3#) ♕d4+ 3. ♘d2#, (1... ♕f5 2. ♘xf5+ ♔d5 3. ♕e5#).

★ **Other examples:** 68, 308, 976.

BREUER CROSS

Usually on the edge of the board, a cross-shaped formation of pieces in a more-mover, consisting of the white Queen, a pinned black unit, black King and two white Knights, one on both sides of the pinned black piece.

⌛ Josef Johann Breuer (1903-1981).



235

BREUER, Josef
2.pr Die Schwalbe 1955/II

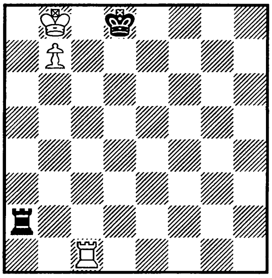
#10

235: **1. ♘f5+! ♔h5 2. ♘g3+ ♔h4** (2... ♔h6? 3. ♘f7+ ♗xf7 4.♘f5+) **3. ♕f4** (~ 4. ♘3e4 dxe4 5. ♘xe4) **e5! 4. ♘f5+ ♔h5** (4... gxf5? 5. ♘f3+) **5. ♘g7+ ♔h6 6. ♕f6** (~ 7. ♘xf7+ ♗xf7 8. ♘f5+, or 7. ♘f5+ ♔h5 8. ♘xf7) **♗d7 7. ♘xf7+ ♔h7 8. ♘h5 ♖g8** (8... gxh5 9. ♘g5+) **9. ♕g7+ ♖xg7 10. ♘f6#.**

BRIDGE [E]

Technical method in an endgame, a safeguard which enables a Pawn promotion. First shown in a textbook by Alessandro Salvio in the 17th century.

⌛ Alessandro Salvio (c.1570-c.1640).



236

SALVIO, Allesandro
Il Puttino, altramente detto il Cavaliero errante 1634

+

236: 1. ♖c4 ♖a1 2. ♖d4+ ♔e7 3. ♔c7 ♖c1+ 4. ♔b6 ♖b1+ 5. ♔c6 ♖c1+ 6. ♔b5 ♖b1+ 7. ♖b4 +–.

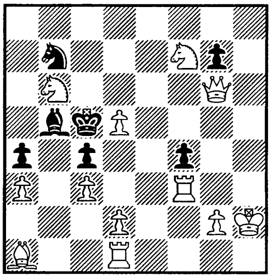
BRISTOL CLEARANCE

A line piece moves along the line clearing it for a like-motion piece, which follows it in the same direction. According to the Purity of Aim principle the clearing piece should not have any influence on the subsequent play, the sole purpose of its move should be only to clear the line for the follower.

In other words: The avoidance of a Holzhausen interference by an anti-meto-critical move.

According to Franz Palatz & Alfred Mongrédien (*Antiform*, Berlin 1929) Bristol is not a critical theme. For instance, in **237** the cutting point is d1; it is on that square that the Rook cuts off the Queen from her square of action g1. The Rook therefore vacates d1, but it does not play over d1. There is thus no critical move!

Be it critical theme or not, the Bristol remains one of the most popular chess problem themes. In **237** it is executed by White, but it can equally be applied in the play of Black: in **238** the black Rook clears the way for the Black Queen (and eventually gets incarcerated by means of Seeberger incarceration). Theme is equally applicable in endgames, which is nicely demonstrated by **239**.

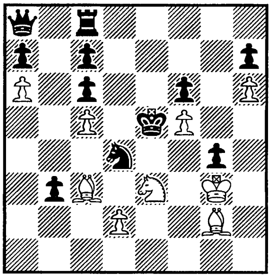


237

HEALEY, Frank
1.pr BCA Tourney, Bristol 1861

#3

237: 1. ♖h1! ♗e8 2. ♕b1 (3. ♕b4#) ♗b5 3. ♕g1#.

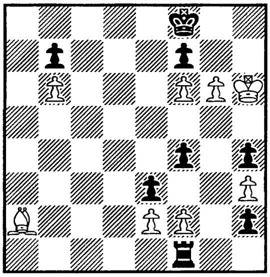


238

KOCKELKORN, Carl ;
KOHTZ, Johannes
Neue Berliner Schachzeitung 1865

#4

238: 1. d3! ~ 2. ♗e4 ♖g8 3. ♘c4#, 1... ♖h8 2. ♗e4 ♕g8 3. ♗b2! (~) ♕f7,♕g7 4. ♘xg4,♘c4# ◆ Black Bristol followed by black Anti-Bristol.



239

KUBBEL, Leonid I.
1-2.pr= Shakhmaty 1934

=

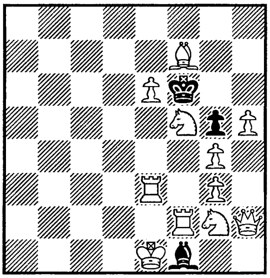
239: 1. g7+ ♔g8 2. ♗d5! h1♕ 3. f3 ♖a1! 4. ♗e4 ♕b1 5. ♗f5! and Black is in Zugzwang, therefore 5... ♕xf5 stalemate.

★ **Other examples:** 332, 492, 1546.

≡ **Alias:** Bristol.

BRISTOL HESITATING

One piece clears the line for another in two or more stages. **240** combines line clearance with the annihilation. **241** is the famous "Walk like a pilgrim" problem: two steps forward, one step back.

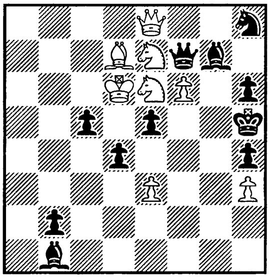


240

HUFNER, Alfred
1.hm Schach 1956

#3

240: 1. ♖fe2! (~), 1... ♗xg2 2. ♖a2 ♗~ 3. ♕b2# (Hesitating Bristol), 1... ♗xe2 2. ♘gh4 ♗~ 3. ♕b2# (Annihilation).



241

FABEL, Karl ;
PALATZ, Franz F.
Die Schwalbe 1933

#4

241: 1. ♗b5! ~ 2. ♗e2#, 1... c4 2. ♗c6 e4 3. ♗a4 ~ 4. ♕b5/♗d1#, (1... d3 2. ♗c6 e4 3. ♗xe4).

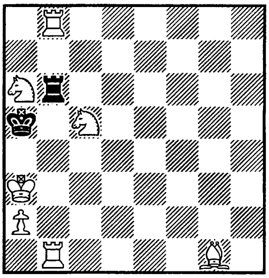
★ **Other example** 1047.

→ *See also: Bristol Clearance; Clearance.*

≡ **Alias:** Stufenbahnung (Ger.).

BRISTOL, BICOLOR [H]

Bristol clearance between pieces of different color.



242

BRUNNER, Erich
Deutsches Wochenschach
1911 / after E. Palkoska

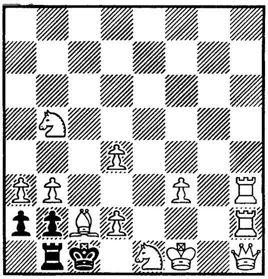
#3

242: 1. ♘c7! ~ 2. ♖b5+, 1... ♖xb8 2. ♖b7!, 1... ♖xb1 2. ♖b3! ◆ 2x bi-colour Bristol.

★ **Other example** 1129.

BRISTOL, CONSECUTIVE

Line clearance for a piece which then performs line clearance for the third piece.



243

PURCHAS, Francis E.
Morning Post 1918

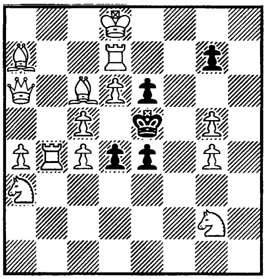
#3

243: 1. ♖h8! ~ 2. ♖c8 ~ 3. ♘d3#, 1... a1♗ 2. ♖2h7 ♔xd2 3. ♕h6#, (1... a1♘ 2. ♘c3 ♘xc2 3. ♘d3#).

≡ **Aliases:** Consecutive Bristol; Successive Bristol.

BRISTOL, MULTIPLE

Two or more variations with *Bristol clearance*.



244

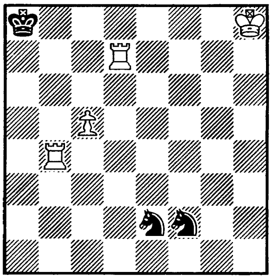
PAULY, Wolfgang
Deutsche Schachblätter
1912

#3

244: 1. ♕b7! (~), 1... d3 2. ♖b1 ~ 3. ♕b2#, 1... e3 2. ♗f3 ~ 3. ♕e4#, 1... g6 2. ♖h7 ~ 3. ♕g7#.

BRISTOL, PLANAR

Clearance of a 2-dimensional surface. In **245** 1.♖h7 clears not only the "d" file, but also "e", "f" and "g" files.



245

RÜBESAMEN, Hermann
Münchener Neueste
Nachrichten 1905

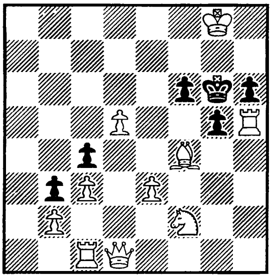
#3

245: 1. ♖e7? ♘e4!/♘h3! ... 3. ♖4e8?? ◆ **1. ♖f7?** ♘f4!/♘c3! ... 3. ♖4f8?? ◆ **1. ♖g7?** ♘g4!/♘d3! ... 3. ♖4g8?? ◆ **1. ♖h7!** (~), 1... ♘e4,♘h3 2♖(x)e4 ~ 3. ♖e8#, 1... ♘d3,♘g4 2♖(x)g4 ~ 3. ♖g8#, 1... ♘d4,♘g3 2♖(x)d4 ~ 3. ♖d8#, 1... ♘c3,♘f4 2♖(x)f4 ~ 3. ♖f8#.

≡ **Aliases:** Extended Bristol; Flächenräumung (Ger.); Planar Bristol; Two-Dimensional Voidance.

BRISTOL, RECIPROCAL

Two *Bristols* (*Bristol clearance*) with the same two pieces which exchange their roles.



246

STOŠIĆ, Miroslav
4.pr Shakhmaty v SSSR
1973

#2

246: 1. ♕h1? (~), 1... ♔f5 2. ♕e4#, 1... gxf4 2. ♖g1# (♕-♖ Bristol), 1... f5 2. ♖xh6#, 1... g4! ◆ **1. ♖a1!** (~), 1... ♔f5 2. ♕b1# (♖-♕ Bristol), 1... gxf4 2. ♕g4#, 1... f5 2. ♖a6#.

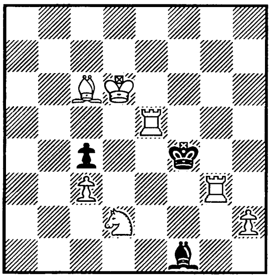
BROGI THEME

Separation of at least four threats in cyclic pairs.

⌛ Giuseppe Brogi (1900-1976).

Pattern:

Brogi					
1	~	a	b	c	d
X	ABCD	AB	BC	CD	DA



247

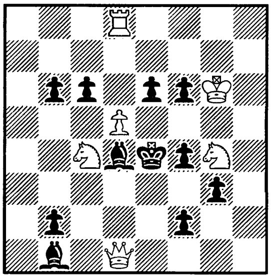
BROGI, Giuseppe
Il Due Mosse 1962

#2

247: **1. ♗d7!** ~ 2. ♖e4^{A}/♖f5^{B}/♖f3^{C}/♖g4^{D}#, 1... ♗e2 2. A,B#, 1... ♗g2 2. B,D#, 1... ♗d3 2. C,D#, 1... ♗h3 2. A,C#.

BROGI, SECONDARY

Black's random move with a thematic piece is followed by at least four mates. Black's *secondary defences* (*Defence, secondary*) allow the mates in pairs in cyclic fashion.



248

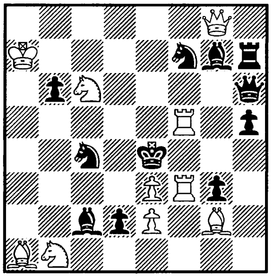
HEINONEN, Unto
2.pr Suomen Tehtäväniekat TT 2005

#2

248: (1. dxe6? c5!) ◆ **1. dxc6!** ~ 2. ♖xd4#, 1...♗d~ 2. ♘d2/♕e2/♘d6/♘xf6#^{ABCD}, 1... ♗e5 2. ♘d2/♕e2#^{AB}, 1... ♗c3 2. ♕e2/♘d6#^{BC}, 1... ♗e3 2. ♘d6/♘xf6#^{CD}, 1... ♗c5 2. ♘xf6/♘d2#^{DA}, (1... ♗d3,e5 2. ♘d2,♘xf6#).

BROGI-MALEIKA THEME

White threatens only one mate, and the cycle of dualistic mates, characteristic for Brogi theme, follows when Black parries the threat. No other mates or combinations of mates occur on defences against the primary threat.



249

MALEIKA, Gerhard
1.pr The Problemist 1999/I

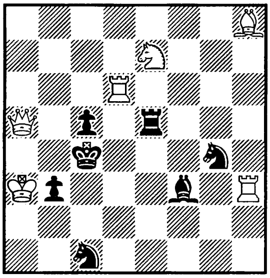
#2

249: **1. ♘e7!** ~ 2. ♖xg3#, 1... ♘xe3 2. ♖3f4, ♘xd2#^{AB}, 1... ♘ce5 2. ♘xd2,♘c3#^{BC}, 1... ♘fe5 2. ♘c3, ♕d5#^{CD}, 1... ♘g5 2. ♕d5, ♖5f4#^{DE}, 1... ♕f4 2. ♖5xf4, ♕a8#^{EF}, 1... ♕xe3 2. ♕a8, ♖3f4#^{FA}.

BRUCH LINE COMBINATION

Black defence closes white line of guard of two squares in the black King's field but opens another white line which resumes the guard of one of these squares. Mate is determined by necessity to guard the second square.

⌛ Wieland Bruch (1961).



250

AHUES, Herbert
Die Schwalbe 1992

#2

250: **1. ♘c8!** ~ 2. ♘b6#, 1... ♗d5 2. ♕a4#, 1... ♖d5 2. ♕a6#.

≡ **Alias:** Bruch.

BRUNNER INTERFERENCE

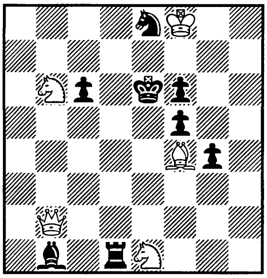
Grimshaw or Nowotny interference with secondary utilization. Reciprocal interference of two pieces of unlike motion which is utilized by forcing the interfering piece to play. Thus, an ad-decoy followed by an ex-decoy. The interference move may be forced in two different ways, which gives two different themes:

1. Brunner-Plachutta (or **Brunner-Nowotny**). The interference is forced by a sacrifice on the critical square. See **251**.

2. Brunner-Wurzburg-Plachutta (or **Brunner-Grimshaw**; or **Zipperlin theme**). The interference is forced by some outlying threat quite unrelated to the critical square. See **252**.

Note that *Plachutta* and *Wurzburg-Plachutta*, i.e. interference between pieces of like motion, are also interferences with secondary utilization, but in terminology they are not associated with the "Brunner" prefix. However, in some cases even pieces with like motion can be regarded as pieces which move in different directions. For instance, after the key in **253** black Rooks are engaged with guard of immediate mates on b6 or d3, thus it is clear that the ♜a6 cannot move off the 6th rank, and the ♜d5 off the d-file. With this in view it can be assumed that the ♜a6 moves only horizontally, and the ♜d3 only vertically, and therefore problem shows a pure Brunner-Wurzburg- Plachutta interference.

⧗ Erich Brunner (1885-1938), Otto Zipperlin (?).

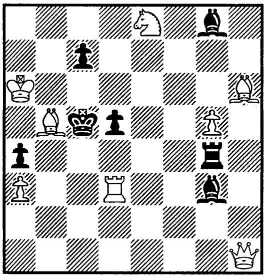


251

BRUNNER, Erich
Akademische Monatshefte für Schach 1912

#3

251: 1. ♘d3! ~ 2. ♘c5/♕b3/♕e2#, 1... ♖xd3 2. ♕e2+ ♖e3 3. ♕c4#, 1... ♗xd3 2. ♕b3+ ♗c4 3. ♕e3#.



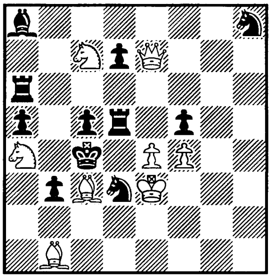
252

ZIPPERLIN, Otto
Deutsches Wochenschach 1916

#3

252: 1. ♕c1+? ♖c4! ◆ 1. ♗f8+? ♗d6! ◆ 1. g6! (2. ♗e3+), 1... ♗f4 2. ♕c1+ ♗xc1 3. ♗f8#, 1... ♖f4 2. ♗f8+ ♖xf8 3. ♕c1#.

253: 1. ♗d2! (2. ♕xc5+ ♘xc5,♖xc5 3. ♘b2, ♗xd3#), 1... ♖dd6 2. ♕f6 (3. ♕c3#) ♖d4 3. ♕xa6# (2... ♖xf6 3. ♗xd3#), 1... ♖ad6 2. ♕xd7 (3. ♕b5#) ♖c6 3. ♕xd5# (2... ♖xd7 3. ♘b6#), (1... d6 2. exd5, 1... fxe4 2. ♕xe4+).



253

HARTONG, Jan
1.pr Tijdschrift v. d. KNSB 1943

#3

→ *See also: Grimshaw Interference; Nowotny Interference; Plachutta interference; Wurzburg-Plachutta interference.*

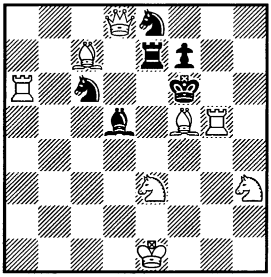
≡ **Alias:** Zipperlin Theme.

BTM [E]

Abbreviation for "Black to move". Often used in endgame when author cannot find a fitting start for White.

BUENOS-AIRES THEME

A threat indirectly pins a black piece. In one variation Black unpins this piece in advance, in another it cuts White's future line of attack, also in advance.



254

ELLERMAN, Arnoldo
Ajedrez Español 1946

#2

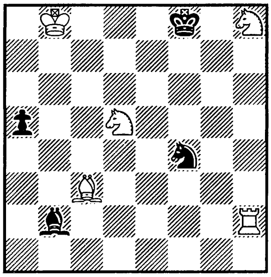
254: 1. ♗b6! ~ 2. ♗d4#, 1... ♗e6 2. ♘g4#, 1... ♘e5 2. ♘xd5#, 1... ♘d6 2. ♕h8#, (1... ♚e5 2. ♘g4#).

BUKOVINA THEME [H]

In the diagram position a white man controls a black King's flight. Black captures that man and and subsequently self-blocks the flight-square that white man controlled previously.

⧗ The theme was proposed by Mikola Nagnibida (1939-2005).

255: 1. ♗xc3 ♖c2 2. ♗g7 ♖c8# ◆ 1. ♘xd5 ♖d2 2. ♘e7 ♖d8#.



255

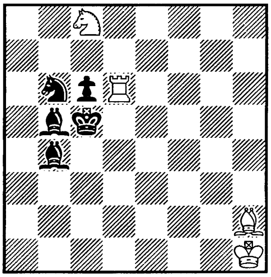
NAGNIBIDA, Mikola
Probleemblad 1989

h#2 2111

BUKOVINSZKY THEME [H]

There are three mates. The first one occurs in the full-length set play. In the solution, after the first two halfmoves, White "threatens" another (second) mate which Black, lacking a tempo, is forced to prevent by capturing the active white piece. However, this allows a completely new (third) mate.

⧗ Lajos Bukovinszky (1914-1977).



256

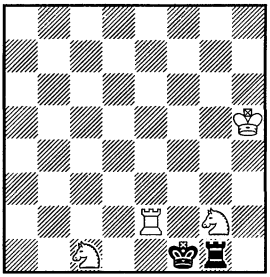
BUKOVINSZKY, Lajos
Probleemblad 1964

h#2*

256: *1... ♗e5 2. ♘c4 ♗d4# ◆ **1. ♘c4** ♘b6 (2... ♘d7#) 2. ♘xd6 ♗g1#.

BUKOVINSZKY-GARAI THEME [H]

A variation of Bukovinszky theme: before each black move White threatens an immediate mate which Black, lacking a tempo, is forced to prevent. This means that there must exist a short (one-move) set play.



257

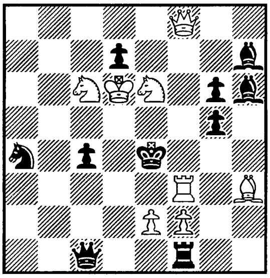
ZALOKOTSKY, Roman ; SOROKIN, Evgeniy
Schach-Echo 1971

h#2*

257: *1... ♘e3# ◆ **1. ♖xg2** ♘d3 (2... ♖e1#) 2. ♖g1 ♖f2#.

BULGARIA THEME

In a twomover Black has two or more *unprovided checks* (*Check, Unprovided*) at his disposal. White could parry them with cross-checks if he had a battery, which he has to build up in at least one try and a solution. White's try (tries) must not be refuted by a check.



258

POPOV, Georgy
1.pr Thèmes-64 1959

#2

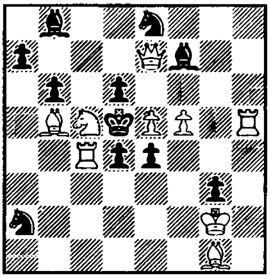
258: **1. ♗g2?** ~ 2. ♖~#, 1... ♕a3+ 2. ♖xa3#, 1... ♕d2+ 2. ♖d3#, 1... ♕f4+ 2. ♖xf4#, 1... ♗f8+ 2. ♖xf8#, 1... ♖xf2! ◆ **1. ♕a8?** ~ 2♘c~#, 1... ♕a3+ 2. ♘b4#, 1... ♕d2+ 2. ♘cd4#, 1... ♕f4+ 2. ♘e5#, 1... ♗f8+ 2. ♘e7#, 1... dxe6! ◆ **1. ♕e8!** ~ 2♘e~#, 1... ♕a3+ 2. ♘c5#, 1... ♕d2+ 2. ♘ed4#, 1... ♕f4+ 2. ♘xf4#, 1... ♗f8+ 2. ♘xf8#, (1... dxc6,dxe6 2. ♕xc6, ♕xe6#).

BURMISTROV COMBINATION

Variation of Le Grand theme. In one phase White threatens two mates and a thematic black defence is met by a third mate. In next two phases this third mate is a threat, and Black's thematic defence is once met by one and once by the other mate, which were threats in the first phase.

Pattern:

Burmistrov		
1	~	a
X	AB	C
Y	C	A
Z	C	B



259

BURMISTROV, Sergey
1.pr Volgogradsk. Pravda 1987

#2

259: 1. ♘b7? ~ 2. ♖xd4#^{C}, 1... dxe5 2. ♕xf7#^{A}, 1... e3! ◆ **1. ♘xe4?** ~ 2. ♖xd4#^{C}, 1... dxe5 2. ♕b7#^{B}, 1... ♗e6! ◆ **1. f6!** ~ 2. ♕xf7/♕b7#$^{A/B}$, 1... dxe5 2. ♖xd4#^{C}.

→ ***See also:*** *Le Grand Theme.*

BUST [E]

In a study a black defence that defeats the stipulation, rendering the study unsound. Used as a verb 'to demolish'.

→ ***See also:*** *Cook.*

BY-PLAY

Additional (subsidiary) variations (or by-variations) that are not part of a problem's (main) thematic play. It is desired that the by-play arises naturally out of the main idea, without the use of extra force.

≡ **Aliases:** Additional Play; By-Variations.

C+

Abbreviation attached to the problem indicating that it has been computer-tested and correct. Abbreviations "C–" or "C?" are used to indicate the opposite.

CADET [F]

An unorthodox Pawn which has historical importance. According to old rules of chess the Pawn was allowed to promote only to a piece that had already been captured. Cadet, however, stands on the promotion line as long as a piece of its colour is captured, and then promotes to that piece, if possible.

⧗ Invented by Peter Pratt in 1825.

CAISSA

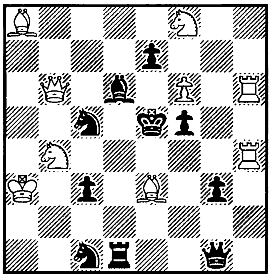
Caissa is the "Patron Goddess" of chess players.

She was created in a poem called *Caïssa* written in 1763 by English poet and philologist Sir William Jones (1746-1794). Peter Pratt included Jones' poem in his *"Studies in Chess"* (London 1803), and George Walker (*"Chess and Chess Players"*, London 1850) finally attributed Caissa the title of "patron goddess of chess players".

Jones' work was inspired by the poem *Scacchia ludus* ("The game of Chess"), written by Italian poet Marco Girolamo Vida around 1510, published in Latin in 1527, and later translated into several languages.

CAISSA THEME

Two black pieces open lines of a white piece. In addition one of the black pieces opens a line for another black piece to counter the threat.



260

ELLERMAN, Arnoldo
Caissa 1940

#2

260: 1. ♗f3! ~ 2. ♘c6#, 1... ♗~ 2. ♘g6#, 1... ♘5~ 2. ♗f4#, 1... ♘5d3! 2. ♕d4#, (1... ♘e6! 2. ♘d7#), (1... f4 2. ♖4h5#).

CAMEL [F]

Fairy piece. A (1,4)-*leaper*. For instance: Camel from a1 can play to b4 or d2.

CAMOUFLAGE

Hiding the basic idea in problem or endgame.

In the old days composers sometimes added unnecessary pieces to lead solvers astray, but nowadays that is rejected as a violation against the principle of economy of force.

CAMOUFLAGE PIECE

1. In a modern and positive sense a major or minor piece that in the solution has a role of a Pawn (e.g. guards a black King's flight), but is thematically necessary either in the set or in virtual play or in both.

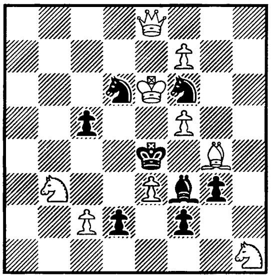
2. Camouflage units (even Pawns), which are used only to mislead the solver and to make problem more difficult, are nowadays banned.

CANNIBAL CHESS [F]

A form of fairy chess in which only capturing of the men of own colour is allowed. Apart from that condition, check and mate are orthodox.

⧗ The earliest known cannibal problems are from the end of 1920s.

261: 1. fxe8♘! (~), 1...♘d~ 2. ♘d6#, 1...♘f~ 2. ♘f6#, 1... c4 2. ♘c5#, 1... d1♕ 2. ♘d2#, 1... ♗~ 2. ♗f3#, 1... f1♕ 2. ♘f2#, 1... g2 2. ♘g3#.



261

LEATHEM, George
Chess Amateur 1928

#2 Cannibal Chess

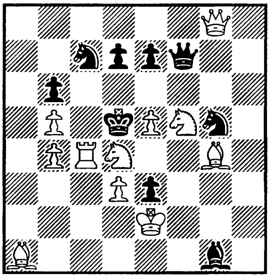
CANON

Canon can be interpreted as an established principle, a basis for judgment, a standard or criterion.

In chess composition it can be explained as a collection of artistic and formal requirements the chess problem or endgame should satisfy.

CAPRICE THEME

A try is refuted by a defence that causes a certain effect. The key creates the same effect with a new threat. A threat from the try reappears in a variation.



262

ROSSOMAKHO, Yakov ; SUSHKOV, Yuri
1.pr Shakhmaty v SSSR 1983

#2

262: 1♘d~? e6! ◆ **1. ♘c6?** ~ 2. ♘fxe7#, 1... e6 2. ♖d4#, 1... ♘ce6! ◆ **1. ♘f3!?** ~ 2. ♘xe7#, 1... e6 2. ♖d4#, 1... ♔e6 2. ♘xe3#, 1... ♘ce6 2. ♕a8#, 1... ♘ge6! ◆ **1. ♘e6!** ~ 2. ♘f4/♘xc7#, 1... ♘gxe6 2. ♗f3#, 1... ♘cxe6 2. ♕a8#, 1... ♕xe6 2. ♘xe7#, 1... dxe6 2. ♕d8#, 1... ♔xe6 2. ♘xe3# ◆ etc.

CAPTURE

Elimination of opponent's Pawn or officer by moving own piece to the square occupied by the opponent's piece.

Exceptions:

(1) Pawn capture only by diagonal movement forward.

(2) For en passant capture the destination square is not occupied.

★ **See example** 687.

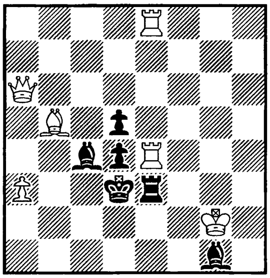
CAPTURE, RECIPROCAL

This term is used ambiguously. It can mean:

1. Mutual capture of two enemy pieces, which exchange their active (capturing) and passive (captured) role between variations or *phases*. See **263**.

2. In two variations or phases the same two pieces of the same colour alternatively capture one or another (but both time the same) enemy piece.

3. The order of captures of two pieces of the same colour is reversed in two variations or phases.



263

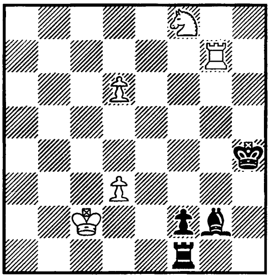
GARAI, Toma
2.pr idee & form 1989

h#2 2111

263: 1. ♖xe4 ♗xc4+ 2. ♔e3 ♕h6# ◆ 1. ♗xb5 ♖xe3+ 2. ♔c4 ♖c8# ◆ ♕ pins and mates, ♖e8 mates and pins.

CAPTURE, REFUSAL OF [E]

Theme from endgames and moremovers. In the course of solution arises the position where one side can capture the adversary's piece, but the right option in the given position is another move.



264

GURGENIDZE, David
1.pl WCCT 1998-2000

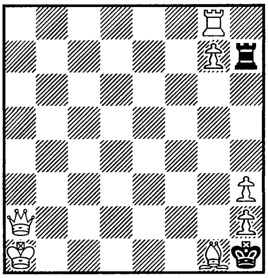
+

264: **1. d7 ♖c1+ 2. ♔d2** (2. ♔xc1?) **2... ♖d1+ 3. ♔e3** (3. ♔xd1?) **3... ♖xd3+ 4. ♔xf2 ♖f3+** (4... ♗c6 5. ♘g6+ ♔g5 6. ♘e5+ ♔f6 7. ♘xd3) **5. ♔g1!** (5. ♔xg2? ♖xf8) **5... ♖f1+ 6. ♔h2!** (6. ♔xg2?) **6... ♖xf8 7. ♔xg2! ♔h5 8. ♔g3 ♔h6 9. ♖e7 ♖d8 10. ♔f4** +–.

★ **Other example** 1518.

CAPTURE-INDIAN THEME

An Indian theme where White's move upon the critical square is a capture of a piece that is trying to sacrifice itself for some reason, usually a stalemate.



265

SPECKMANN, Werner
1.pr Deutsche Schachblätter 1950

#4

265: 1. ♗a7! (~), 1... ♖xh3,♖h4,♖h5,♖h6 2. ♖e8, ♖d8,♖c8,♖b8 (3. ♖~1#) ♖e3,♖d4,♖c5, ♖b6 3. ♖x♖ ♔g1 4. ♖~1#, (1... ♖xg7,♖h8 2. ♕d5+ ♔xh2 3. ♖xg7,gxh8♘/♗).

★ **Other example** 1450.

CAPTURELESS CHESS [F]

Fairy condition which forbids captures. All other rules are orthodox.

CAPTURING PIECES [F]

Fairy pieces which move only to capture:

Atlantosaurus: capturing King.

Dinosaurus: capturing Queen.

Polyp: capturing Queen, on the move may destroy every enemy man that could capture it, but does not move and has no power to check.

Mammoth: capturing Rook.

Brontosaurus: capturing Bishop.

Hippopotamus (Nilpferd): capturing Knight.

⧗ Invented by József Almay (1901-?).

≡ **Aliases:** Capturing Man; Schlagender Stein (Ger.).

CAPTURING ZIG-ZAG [F]

Fairy condition. Black must capture if he can, and if he has an option, he is allowed to choose. White may neither give check nor capture. There are two variants:

(1) **Blackcap-Zig-Zag**, when Black on the move is allowed to make only one capture, and

(2) **Madcap Zig-Zag**, when Black on the move has to make as many captures as he can, unless he cannot capture anything with the piece he moved.

⧗ Invented by William A. Shinkman in the 1870s, term coined by Tolosa y Carreras in ca 1890.

≡ **Alias:** Schlag-Zickzag (Ger.).

CAROUSEL THEME

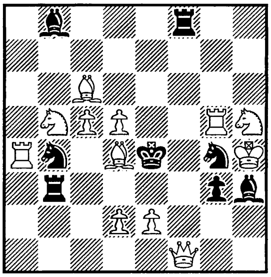
A three-phase pattern of defences and mates as shown in the tables below. The mechanism usually involves neutralization of three reasons why thematic mates don't work. These are most often lines of guard and possible (or prospective) flights. One reason is removed by the first white move, one by black defence and the third one is handled on mating move. In prototype problem **266** all three reasons are black lines of guard. For several decades, this has been one of the most useful and consequently most often used two-move mechanisms, and it can easily be upgraded to a 3x3 Zagoruiko theme, as shown in **267** where, by the way, all three possible weaknesses are possible flights on d-file. Note that this very mechanism was a basis for Lačný, complete rendering in a threemover **903**.

Counter-Carousel. This is certainly much better term than often used but terribly wrong phrase "Pseudo Carousel", since there is just a small deviation which exchanges the order of black mates. In **268** one thematic mate incidentally takes place on intersection of two thematic black lines and therefore it occurs in "wrong" phases.

Patterns:

Carousel				
1	~	a	b	c
X	*	A	B	
Y			C	A
Z		B		C

Counter Carousel				
1	~	a	b	c
X		A	B	
Y			C	B
Z		C		A



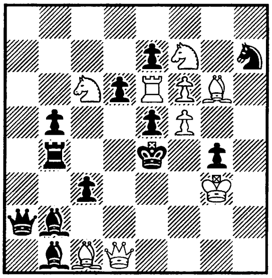
266

EKSTRÖM, Sven ; ANDERSSON, Gunnar
1.pr Tidskrift för Schack 1947

#2

266: 1. ♗e5? ~ 2. d6#, 1... ♘f6^{a} 2. ♕f4#^{A}, 1... ♘e3^{b} 2. ♘xg3#^{B}, 1... ♘xe5! ◆ 1. ♗f6? ~ 2. d6/♕f5#, 1... ♘e3^{b} 2. ♕f3#^{C}, 1... ♘e5^{c} 2. ♕f4#^{A}, 1... ♘xf6! ◆ (1. ♗e3? ~ 2. d6#, 1... ♘xe3!) ◆ 1. ♗c3! ~ 2. d6#, 1... ♘f6^{a} 2. ♕f3#^{C}, 1... ♘e5^{c} 2.

♘xg3#^{B}, 1... ♘e3 2. d3# ◆ (1... ♗d6 2. ♘xd6#, 1... ♖f5 2. ♕xf5#, 1... ♖c8 2. ♕f3,♕f5#).

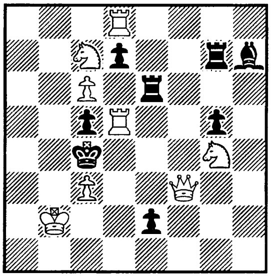


267

HERMANSON, Halvar
1.pr FIDE Tourney 1959

#2

267: *1... ♗d3^{a} 2. ♕h1#^{A}, 1... ♕d5^{b} 2. ♕e2#^{C}, 1... ♖d4^{c} 2. ♕xd4#$^{(D)}$ ◆ **1. ♘xe7?** (2. ♘xd6#), 1... ♗d3^{a} 2. ♕xg4#^{B}, 1... ♕d5^{b} 2. ♕xd5#$^{(E)}$, 1... ♖d4^{c} 2. ♕e2#^{C}, 1... ♗xc1! ◆ **1. ♘cxe5!** ~ 2. ♘c4#, 1... ♗d3^{a} 2. ♕xd3#$^{(F)}$, 1... ♕d5^{b} 2. ♕xg4#^{B}, 1... ♖d4^{c} 2. ♕h1#^{A}, etc.



268

BRABEC, Juraj
4.hm Probleemblad 1973

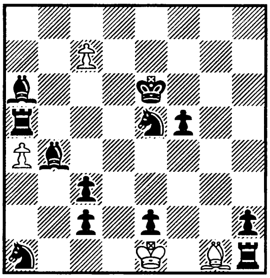
#2

268: *1... ♖e4^{a} 2. ♕d3#^{A}, 1... ♗e4^{b} 2. ♘e3#^{B} ◆ **1. ♖e5?** ~ 2. ♕d5#, 1... ♗e4^{b} 2. ♕xe4#^{C}, 1... dxc6^{c} 2. ♘e3#^{B}, 1... ♖d6! ◆ **1. ♖f5!** ~ 2. ♕d5#, 1... ♖e4^{a} 2. ♕xe4#^{C}, 1... dxc6^{c} 2. ♕d3#^{A}, (1... ♖d6 2. ♘e5#).

CARRÀ THEME [H]

In a *helpmate* of *Onitiu type* (1.4.1.1.) *Allumwandlung* with single Pawn in White's variations.

⧗ Arturo Carrá (1882-1978).



269

CARRÀ, Arturo
L'Italia Scacchistica 1952

h#3 1411...

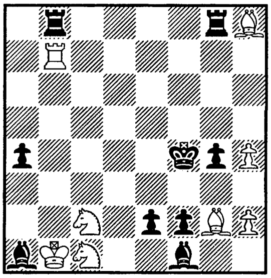
269: 1. ♔d5 ◆ 1... c8♕ 2. ♔e4 ♕c5 3. ♔d3 ♕d4# ◆ 1... c8♖ 2. ♔e4 ♖c4+ 3. ♔d3 ♖d4# ◆ 1... c8♗ 2. ♔c4 ♔xe2 3. ♗b5 ♗e6# ◆ 1... c8♘ 2. ♔c4 ♔xe2 3. ♘b3 ♘b6#.

→ ***See also:*** *Onitiu Type.*

CARRIAGE AND HORSES MANEUVER [E]

A winning or drawing maneuver in an endgame study: continuous series of checks given by two Knights on an enemy King, all pieces moving on a circular route.

⧗ The combination is known from a 9th century 36-move long Arabian mansuba nicknamed "Water-Wheel".



270

COOK, Eugene B.
Chess Player's Chronicle 1852 / (v)

=

270: 1. ♘d3+ ♔f5 2. ♘e3+ ♔e6 3. ♘f4+ ♔d6 4. ♘f5+ ♔c5 5. ♘e6+ ♔c4 6. ♘d6+ ♔d3 7. ♘c5+ ♔e3 8. ♘c4+ ♔f4 9. ♘d3+ ♔f5 10. ♘e3+ etc. =. ◆ The King escapes the pair of horses along the circus ring, while the clowns (white Bishops) are watching the show.

→ ***See also:*** *Merry-Go-Round Theme.*

≡ **Alias:** Carica di cavalleria (It.).

CASTELLARI THEME

The key indirectly selfpins one and indirectly unpins another white piece. Black in defence directly re-pins the unpinned and directly unpins the selfpinned piece.

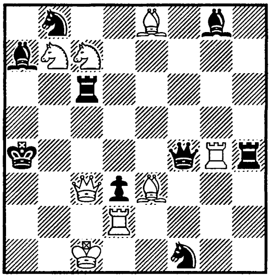
Difference from *Castellari-Mari theme* and *Castellari-Schór theme* is in the method (direct or indirect) of (un)pinning by White and Black.

⧗ Umberto Castellari (1912-1976).

→ ***See also:*** *Status Quo Theme Group.*

≡ **Aliases:** Castellari 1 Theme; Castellari-Chicco.

271: **1. ♗c5!** ~ 2. ♕a3#, 1... ♕c4 2. ♖a2#, (1... ♕b4,♗b3,♗xc5 2. ♕xb4,♕a5,♘xc5#).



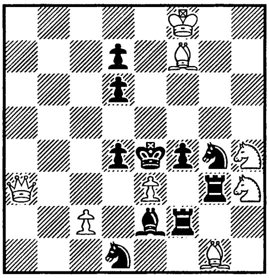
271

CASTELLARI, Umberto
La Settimana Enigmistica
1933

#2

CASTELLARI 2 THEME

Same as progressive separation, but Black's thematic defences, although they have something in common, are made with different units.



272

CASTELLARI, Umberto
To Mat 1953

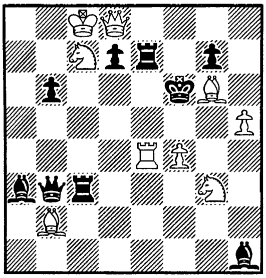
#2

272: 1. ♕xd6! ~ 2. ♕xd4#, 1... ♖xe3 2. ♗d5^{A}/♗g6^{B}/♕d5^{C}/♘g5^{D}#, 1... dxe3 2. B/C/D#, 1... fxe3 2. C/D#, 1... ♘dxe3 2. D#, 1... ♘gxe3 2. ♕e7#, 1... ♔xe3 2. ♕xf4#.

CASTELLARI-MARI THEME

The key directly selfpins one and directly unpins another white piece. Black in defence indirectly re-pins the unpinned and indirectly unpins the selfpinned piece.

Difference from Castellari theme and Castellari-Schór theme is the method (direct or indirect) of (un)pinning by White and Black.



273

MARI, Alberto
1.pr Magyar Sakkvilág
1929

#2

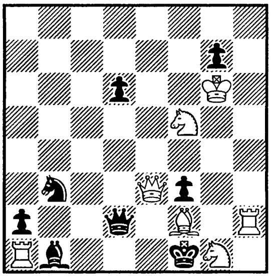
273: 1. ♔b7! ~ 2. ♘e8#, 1... d5 2. ♖e6#, (1... d6, ♕g8, ♕d5+, ♗xe4+ 2. ♕xe7, ♗xc3, ♘xd5, ♘xe4#).

≡ **Alias:** Castellari 1, Mari Type.

CASTELLARI-SCHÓR THEME

The key directly selfpins one and directly unpins another white piece. Black in defence directly re-pins the unpinned and directly unpins the selfpinned piece.

Difference from Castellari theme and Castellari-Mari theme is the method (direct or indirect) of (un)pinning by White and Black.



274

SCHÓR, László
1.pr Magyar Sakkélet 1928

#2

274: 1. ♔g5! ~ 2. ♘g3#, 1... ♕d5 2. ♕e1#, 1... ♕a5 2. ♕d3#, (1... ♕xe3+,♕xf2 2. ♘xe3,♕xf2#).

→ *See also: Status Quo Theme Group.*

≡ **Alias:** Castellari 1, Schór Type.

CASTLE

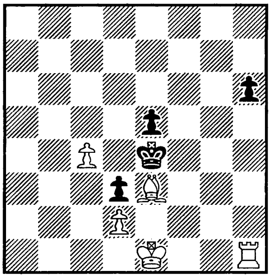
Simultaneous move of King and Rook, both of which had to be stationary on their home squares up to that point in the game. The King is moved two squares left or right toward the (Queen's or King's) Rook, which is then placed on the square the King passed over.

In addition to promotion and capture, one of the moves in which it is allowed to move two pieces on same move.

Castling is a move of the King and Rook, reckoned as a single move of the King. The King is transferred from its original square to either one of the nearest square of the same colour in the same rank; then that Rook towards which the King has moved is transferred over the King to the square which the King has just crossed. If the King or Rook has already been moved, castling is permanently impossible. It is temporarily impossible, if there is a piece of either colour between the King and Rook, or the square on or over which the King is to move is attacked by enemy. The King is not allowed to parry a check by castling. (*Laws of Chess*, Article 6).

Castling developed in Europe in the 16th century. The much improved mobility of Queen and Bishop exposed King to attack much earlier than before, increasing the need to find a safe place for it, especially in the beginning of a game. A castling took King from its vulnerable mid-position and moved it behind the protective shield of own infantry. By the start of the 17th century the rules about castling were fairly consistent, although in Southern Europe were still found traces of the so-called "free castling". Spain and Portugal were last to abandon it in 1750.

Convention: In chess problems it is assumed that castling is possible unless it can be proved that either King or respective Rook must have moved in the earlier stage of the game.



275

KLING, Jacob (Joseph)
Kling: Chess Euclid 1849

#5

275: 1. 0-0! h5 2. ♔h2 h4 3. ♗g1 h3 4. ♖f2 ♔d4 5. ♖d4#. ◆ Old (Indian) and new (first castling problem). The key is, again, poor.

★ **Other example** 883.

→ ***See also:*** *Castling, Prevention of.*

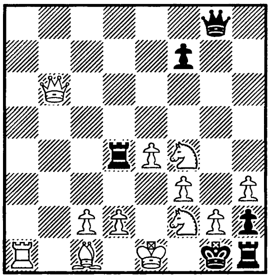
CASTLE, ILLEGAL [R]

In orthodox chess composition a castling of either side is allowed unless it can be proved that either the Rook in question or the King has moved in the hypothetical game leading to the initial position of composition. (Codex, Article 16.1).

Problems in which the legality or illegality of castling is the main focus belong to the field of retrograde analysis. See: A Posteriori Convention, Partial Retroanalysis, Petrovič Theme and Proof Game.

Sometimes the solution of an otherwise ordinary problem may also involve such analysis (e.g. **276** and **277**).

See also problems **278** (Castles, Mutually Exclusive) and **574** (Than theme).

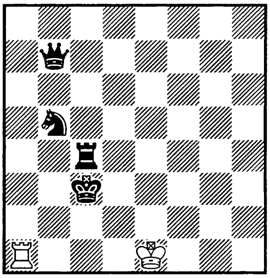


276

BARNES, Barry P.
2.pr Problem TT 1964

#2 b) + ♟g7

276: a) **1. ♔e2?** ♕xg2! (2. ♘e2??) ◆ **1. ♗a3!** (2. ♔e2#), 1... ♖b4 2. 0-0-0#!, 1... ♖xd2 2. ♔xd2# ◆ b) **1. ♗a3?** ♖b4! (2. 0-0-0??) ◆ **1. ♔e2!** (2. ♗~#), 1... ♖b4 2. ♗b2#, 1... ♖xd2+ 2. ♗xd2#, 1... ♕a8 2. ♗a3#. ◆ Can ♚ and ♜h1 have reached their problem-array positions without going via f1, thus making white castling illegal? In (a) ♜h1 is a promoted Pawn, and bK has come via h2, therefore castling is legal; in (b) ♜h1 is an original game-array Rook, which has come through f1, thus White's castling is not permitted.



277

KNÖPPEL, Jan
Tidskrift för Schack 1939

h#3*

277: *1... 0-0-0 2. ♘d4 ♖e1 3. ♕b4 ♖e3# ◆ **1. ♖c5** ♔d1 2. ♔c4 ♔c2 3. ♕d5 ♖a4# ◆ In the actual play white castling is illegal, because on his previous move White has moved either King or Rook.

CASTLE, IMPOSSIBILITY OF [R]

Retro-analytical proof that a castle is not possible because either King or Rook had to move in preceding play.

≡ **Alias:** Illegal Castle.

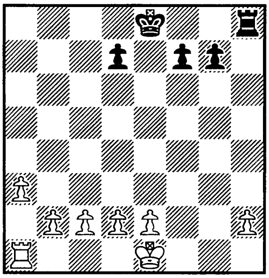
CASTLES, MUTUALLY EXCLUSIVE [R]

A retro-analytical proof that if one castle is legal the other is not or vice versa. The castles in question may be either of same or of opposite colours. In **278** either White or Black castling is possible if the opponent has just made a capture with

King or Rook. However, it is impossible to know which side did it, so:

– if it was White, then: 1.0-0 a4 2.♔h8 ♖a3 3.♖g8 ♖h3#

– if it was Black, then: 1.♖xh2 0-0-0 2.♖xe2 ♖h1 3.♖e7 ♖h8#.



278

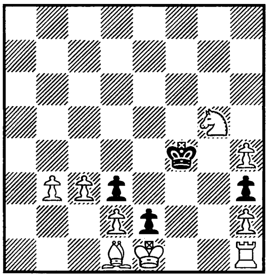
CERIANI, Luigi
2.cm The Problemist Fairy Chess Supplement 1931

h#3

278: see text.

CASTLING, ARTIFICIAL

A sequence of moves which brings the King and Rook from their initial position to the squares which they would occupy after a natural castling.



279

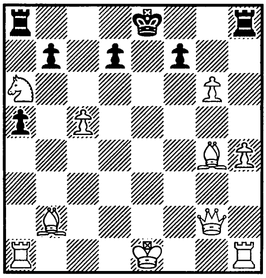
CHEPIZHNY, Viktor I.
feenschach 1962

h#3

279: *1... ♔f2 2. e1♖ ♖f1 3. ♖e5 ♔g1# ◆ 1. exd1♗ ♘e4 2. ♗g4 ♘g3 3. ♔f3 0-0#.

CASTLING, CONSECUTIVE

In the same problem both sides castle in successive moves and parallel variations on the King's side and on the Queen's side.



280

HANNEMANN, Knud
Skakbladet 1921

#4

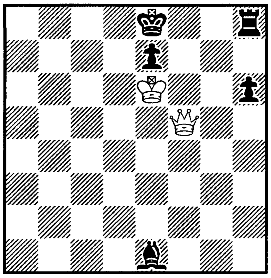
280: 1. ♕d5! (2. ♕xf7+,♕xd7+), 1... 0-0-0 2. 0-0-0 ~ 3. ♗xd7 ♖xd7 4. ♕xd7# 2... bxa6 3. ♗e5 ~ 4. ♕a8#, 1... 0-0 2. 0-0 ~ 3. gxf7+ ♖xf7,♔h7 4. ♕xf7,♕h5#.

CASTLING, CONVENTION

Castle is permitted unless it can be proved that it is not permissible. (Codex)

CASTLING, PREVENTION OF

A logical combination: White's immediate attack is refuted by Black's castling. In his foreplan White forces either King or Rook to move.



281

PAULY, Wolfgang
Deutsches Wochenschach 1910 / dedicated to A. C. White

#4

281: 1. ♕e5? 0-0! ◆ **1. ♕b5+!** ♔f8 2. ♕f5+ ♔e8 3. ♕e5 ♔d8/♗g3 4. ♕b8/♕xh8#.

★ **Other examples:** 884, 1447.

CEARÁ THEME

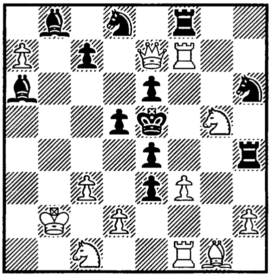
Double advance of a white Pawn as the threat, and different defensive motives by Black.

In **Ceará 1**, the motives are: pin, capture, obstructions, direct guard (of the mating square), rear-guard and enabling of en passant capture (but not a check!).

Ceará 2: Black parries the threat indirectly, too.

Reduced Ceará: defensive motives are capture, obstructions and direct guard.

⧗ Proposed by Emanuel Costa, who lived in Ceará, a province in north-eastern Brazil.



282

KISS, János
1.pr DCE-2 Ty 1985

#2

282: **1. fxe4!** ~ 2. d4#, 1... exd2 2. ♗d4#, 1... c5 2. axb8♕/♗#, 1... ♘c6 2. ♕xe6#, 1... ♖xe4 2. ♘f3#, 1... ♗xa7 2. ♕xc7#, 1... ♘f5 2. ♖1xf5#, 1... ♗d3 2. ♘xd3#, 1... d4 2. ♕c5#, 1... dxe4 2. ♕c5#, 1... ♖xh2 2. ♗xh2# ◆ 5 direct guars, 2 obstructions, 1 en passant, 1 pin, 1 capture; 9 distinct mates.

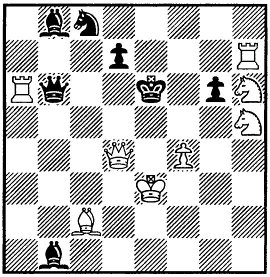
CEDER INTERFERENCE

In two variations Black closes lines of two different black pieces allowing different mates. In a third variation Black closes both lines, but prevents both mates from previous variations and allows a new mate which exploits at least one of the closures. In **283** Ceder interference is combined with Pickabish theme.

According to some sources it is required that all three defences are made by one and the same black piece.

Ceder Interference 2. Ceder Interference where last thematic interference (of both pieces) is *black arrival correction* (Correction, Black, Arrival). See **284**.

⧗ Sven Ceder (1904-1989).

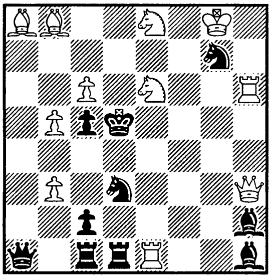


283

FOSCHINI, Ettore
1.pr Magyar Sakkvilág 1930

#2

283: **1. ♔d2!** ~ 2. ♕xd7#, 1... d6 2. ♕e4#, 1... ♗d6 2. ♕c4#, 1... ♕d6 2. ♗b3#, (1... d5 2. ♕f6#, 1... ♘e7 2. ♘g7#, 1... ♗xf4+ 2. ♘xf4#).



284

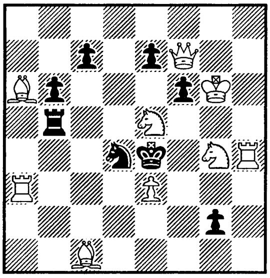
CEDER, Sven
hm Vårt Hem 1939

#2

284: **1. ♕h4!** ~ 2. ♕c4#, 1... ♘b2 2. ♘f6#, 1... ♘f4 2. ♕d8#, 1... ♘e5 2. ♘6c7# ◆ etc.

CEDER SELF-BLOCK

Total dual avoidance: in defence, Black captures a white man on his King's field. On his mating move White has to guard the black King's flight square. He has two ways to do it, but one of these is to capture on the square which Black has just blocked. Therefore White has to choose another move.



285

CEDER, Sven
1558. Vårt Hem 1939

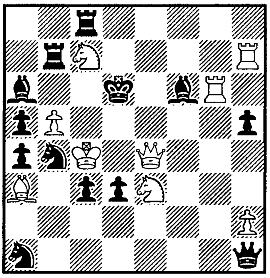
#2

285: **1. ♖a4!** ~ 2. ♖xd4#, 1... ♖xe5 2. ♘h2# (♘xe5?), 1... fxe5 2. ♘f2# (♘xe5?), (1... c5, ♖b4(d5) 2. ♗b7,♗d3#).

CERIANI THEME [S]

(1) In a selfmate sacrifices of the white Queen (the more the better!) force mates by the black Queen.

(2) Capture of promoted piece in any kind of chess problem. In retro genre known as Ceriani-Plaksin-Frolkin theme.



286

CERIANI, Luigi
L'Italia Scacchistica 1928

s#2

286: **1. ♘g4!** ~ 2. ♕c6+/♕d5+ ♕xc6/♕xd5#, 1... ♕b1/♕d1 2. ♕xd3+ ♕xd3#, 1... ♕c1/♕xh2 2. ♕f4+ ♕xf4#, 1... ♕e1 2. ♕e6+ ♕xe6#, 1... ♕g1 2. ♕d4+ ♕xd4#.

→ ***See also:*** *Onitiu Theme.*

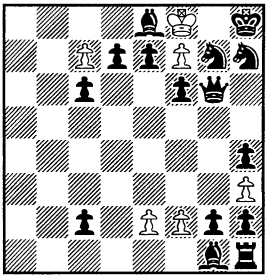
≡ **Alias:** Ceriani 1.

CERIANI-PLAKSIN-FROLKIN THEME [R]

Capture of a promoted piece. Retro revival of a captured piece that was promoted in a retro play. In a narrow interpretation also known as the

"Frolkin theme", which requires at least three specific retro revivals; in a more broad interpretation a single revival is sufficient. This has been the most popular retro theme for a few decades.

⌛ Luigi Ceriani (1894-1969), Nikita Plaksin (1931), Andriy Frolkin (1957).



287

CERIANI, Luigi
1.pr Problem 1952 / dedicated to T. R. Dawson

The first and the last move of a light-squared white ♗ ?

287: Retro : -1... ♘g5x♗h7+ -2. ♗g8-h7 ... ◆ The only possible last move of White was g6x♖f7. It was preceded by g7-g3xh2 (with the white Pawn still on g2) and the arrival of b♗g1 and b♖h1. However, in the preceding play the w♗f1 had to be captured at his home square by the b♖h1. The captured Bishop on h7 was born by promotion of the white a-Pawn at a8. As bPc6 came from b7, the first move of light-squared white Bishop was **♗a8-b7** and the last one was **♗g8-h7**.

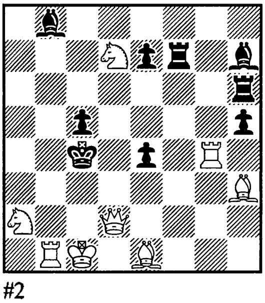
→ ***See also:*** *Prentos Theme.*

≡ **Alias:** Ceriani-Frolkin.

CHAIN

1. A string of pieces each guarding its successor. Pawn chains often occur in play.

2. Grouping the elements, effects, moves etc. into two or more variations and/or phases in such a way that they form a non-closed cycle. For instance, a 3x2 chain can be represented as ***AB-BC-CD***, while element ***A*** in place of ***D*** would form a 3x2 cycle. Virtually any cyclic theme can have its open-chain counterpart. **288** shows a 4x2 chain of interferences: ♟e7 cuts ♜h6, ♜h6 cuts ♝b8, ♝b8 cuts ♜f7 and ♜f7 cuts ♝h7.



288

MALEIKA, Gerhard
4.hm Sächsische Zeitung 2008

#2

288: 1. ♘c3! ~ 2. ♕d5#, 1... e6 2. ♘b6#, 1... ♖d6 2. ♘e5#, 1... ♗f4 2. ♗f1#, 1... ♖f5 2. ♖xe4#.

CHAMELEON [F]

A fairy piece that changes its mode of movement after every move in the order S→B→R→Q→S etc.

⌛ Invented by William E. Lester (1893-1940) in 1925.

CHAMELEON CHESS [F]

Fairy condition. Officers change after their move, they become another officer, according to the cycle: Q→S→B→R→Q

CHANGE

This term has a broad meaning (and use) in chess composition, but generally it indicates expansion of the contents to two or more thematically related phases or variations of play, where, in addition to a desirable harmony, particularly significant are the differences between the elements that make each individual play. These differences can be recognized in:

- changed defences, mates or both;
- changed theme;
- changed plan of play;
- changed defensive or advantageous motifs or effects of thematic moves;
- change of thematic squares (e.g. King's cross theme vs King's star theme);
- changed functions of moves in different phases (e.g. the same physical move can be once a key, once a threat and once a mate or continuation);
- changed function (and sometimes fate) of pieces;
- changed order of moves (e.g. two moves can exchange their order between phases);

etc.

The basic form of changes concerning two-movers were formulated by Alberto Mari in 1928. He divided them into four categories:

(1) simple change of mate;
(2) Mate transference (changed defences);
(3) reciprocal change (Change, Reciprocal);
(4) free change of White's and Black's moves (later termed radical change – see Change, Radical).

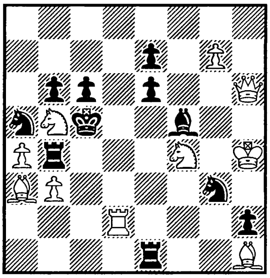
The principles of changed play became popular in the middle of the 20th century and spread little by little to other genres, too. In the 1960s, the themes with changed functions of moves began to gain ground.

→ ***See also:*** *Multi-Phase Changed Play.*

≡ **Alias:** Simple Change.

CHANGE, FREE

A concept of The English School: also the moves of an *incomplete block* (*Block, Incomplete*) could participate in the changed play pattern. Possibly the earliest transferred mate (*Mate Transference*) example **289** in a non-block form breaks the rules of the English tradition: the set moves 1...♗e4/♗g4 are a part of the changed-play mechanism, although there are a lot of free black moves, notably a strong threat 1...♘xb3.



289

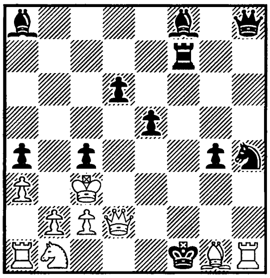
MARI, Alberto
L'Échiquier 1928

#2

289: *1... ♗g4 2. ♘d3#, 1... ♗e4 2. ♘xe6# ◆ **1. ♕g5!** ~ 2. ♕xe7#, 1... ♘c4 2. ♘d3#, 1... ♘e4 2. ♘xe6#, (1... ♘xb3(7) 2. ♖c2#.

CHANGE, OF CHECKS

Replacement of set check(s) by a different one(s) after the key.



290

BARNES, Barry P.
Correspondence Chess 1964 / after G. Heathcote

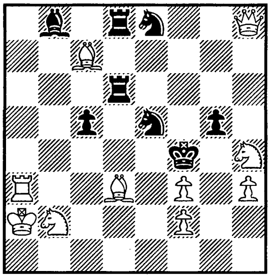
#2

290: *1... e4+ 2. ♗d4#, 1... ♖f3+ 2. ♗e3# ◆ **1. ♔b4!** ~ 2. ♘c3#, 1... d5+ 2. ♗c5#, 1... ♖b7+ 2. ♗b6#, (1... ♘f3,♘g2 2. ♕f2,♗h2#).

≡ **Alias:** Checking Change.

CHANGE, OF DEFENSIVE MOTIFS

Change of theme (or tactical effects) in two or more phases where the defensive motifs of thematic black moves are different in each phase of the play. Preferably the problem should be ennobled with changed mates. **291** shows cyclic shift of defensive motifs against the same threat in three variations with three changed mates between try and actual play.



291

STOJNIĆ, Mihailo
3.pr Pat a Mat 2001

#2

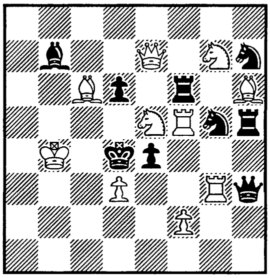
291: 1. ♕h5? ~ 2. ♘g2#, 1... g4^a 2. ♕f5#, 1... ♘g6^b 2. ♘g6#, 1... ♖xd3^c 2. ♕g4#, 1... ♘g4! ◆ **1. ♗g6!** ~ 2. ♘g2#, 1... g4^b 2. ♕h6#, 1... ♘xg6^c 2. ♘d3#, 1... ♖d3^a 2. ♕xe5# ◆ a = closing of white line, b = unblock, c = capture of a guarding piece.

★ **Other examples:** 228, 1634, 1636.

≡ **Alias:** Motivwechsel (Ger.).

CHANGE, OF WEAKENING EFFECTS

Change of theme (or tactical effects) in two or more phases where the weakening motifs of thematic black moves are different in each phase of the play. Preferably the problem should be ennobled with changed mates. **292** shows cyclic shift of weakening motifs in three variations with three changed mates between set and actual play.



292

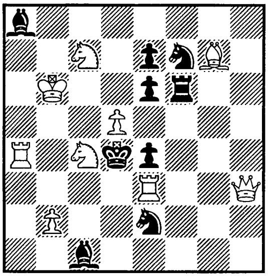
HOFFMANN, Fritz
cm De Waarheid 1981

#2

292: *1...♘g~^{a} 2. ♗e3#, 1... ♖xf5^b 2. ♕xd6#, 1... ♗xc6^c 2. ♘xc6# ◆ **1. ♘g4!** ~ 2. ♖d5#, 1...♘g~^{b} 2. ♕xe4#, 1... ♖xf5^c 2. ♘xf5#, 1... ♗xc6^a 2. ♕a7#, (1... ♘e6 2. ♕xd6#) ◆ a = opening of white line, b = unguard, c = exposure to capture.

CHANGE, RADICAL

The strategy, defences and mates are all changed between two phases. Thus, a total change with changed strategy.



293

SCHÓR, László
Grantham Journal 1933

#2

293: *1... exd5+ 2. ♘e6#, 1... e5+ 2. ♘d6#, 1... ♗xe3 2. ♕xe3# ◆ **1. ♕xe6!** ~ 2. ♘b5#, 1... ♗c6 2. ♕xe4#, 1... ♘d6 2. ♕e5#, 1... ♗xe3 2. ♘e5# ◆ Self-blocking checks turned into unpins. Possibly a pioneer example.

★ **Other example** 1618.

CHANGE, RECIPROCAL

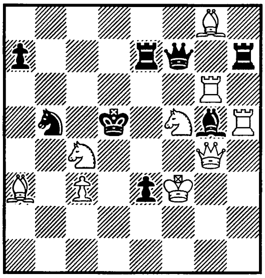
In two phases mates (or continuations) after the same two black defences are exchanged. **294** is one of the earliest two-move presentations.

In a threemover (or moremover) mates can be exchanged between two variations (i.e. two variations can be taken as two phases of play) after the same pair of black second moves (see **295**).

There is yet another form in which the thematic moves are transferred from 1st and 2nd moves to 2nd and 3rd moves (see **296**).

Pattern:

Reciprocal Change			
1	~	a	b
X	*	A	B
Y		B	A

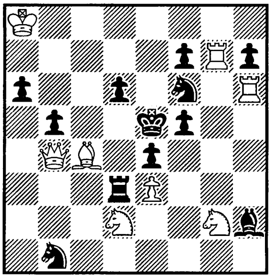


294

MARI, Alberto
L'Échiquier 1928

#2

294: 1... ♗f6^{a} 2. ♘xe7#^{A}, 1... ♗f4^{b} 2. ♘fxe3#^{B} ◆ **1. ♘e5!** ~ 2. ♕e4#, 1... ♗f6^{a} 2. ♘xe3#^{B}, 1... ♗f4^{b} 2. ♘xe7#^{A}.

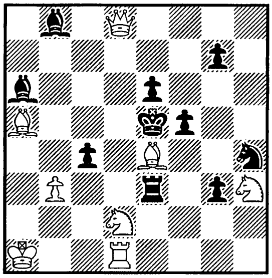


295

GOCKEL, Hubert
1.hm Schach-Aktiv 1998

#3

295: 1. ♗xf7! ~ 2. ♕xe4+ fxe4,♘xe4 3. ♖g5,♘f3#, 1... ♖xd2 2. ♗b3 ~ 3. ♖e7#, 2... ♘d5^{a} 3. ♕xd6#^{A}, 2... ♘g8^{b} 3. ♖e6#^{B}, 1... ♖xe3 2. ♗g8 ~ 3. ♖e7#, 2... ♘d5^{a} 3. ♖e6#^{B}, 2... ♘xg8^{b} 3. ♕xd6#^{A}, (1... ♘xd2 2. ♕b2+).



296

REHM, Hans-Peter
2.hm Neue Zürcher Zeitung 1991

#3

296: 1. ♕f8! (2. ♕xg7+ ♔d6 3. ♗b4#), 1... ♖xe4^{a} 2. ♘f3+^{A} ♘xf3 3. ♕xg7#, 1... fxe4^{b} 2. ♘xc4+^{B} ♗xe4 3. ♕f4#, 1... ♔d4 2. ♗b4 ♖xe4^{a} 3. ♘xc4#^{B}, 2... fxe4^{b} 3. ♘f3#^{A}.

★ **Other examples:** 462, 688, 930, 1686, 1697.

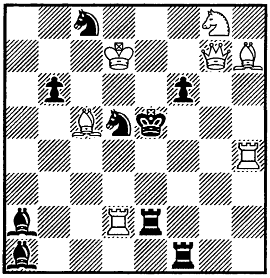
→ ***See also:*** *Tura Theme.*

≡ **Aliases:** Exchanged Mates; Reciprocal Mates; Reflex Theme.

CHANGED CORRECTION

Changed mates (Mate, Changed) after a random move and corrective moves of one piece in two phases. The alias "Tagil Theme" is due to the work of composers from Nizhniy Tagil (Sverdlovsk region, Russia) and a theme tourney of the magazine *"Na Smenu!"* from 1962.

297: 1. ♕g4? ~ 2. ♕e6#, 1...♘d~ 2. ♕xe2#, 1... ♘c3 2. ♕d4#, 1... ♘e3 2. ♕e4#, 1... ♘f4 2. ♕f5#, 1... f5! ◆ **1. ♕f7!** ~ 2. ♕e6#, 1...♘d~ 2. ♖xe2#, 1... ♘c3 2. ♗d4#, 1... ♘e3 2. ♖e4#, 1... ♘f4 2. ♕xf6#.



297

BEREZHNOI, Yuri ; LIVSHITS, Edouard
1.pr TT Na Smenu! 1962

#2

≡ **Alias:** Tagil Theme.

CHANGED FUNCTIONS OF MOVES

In modern problems, especially in two-movers, one of the most frequent ways of organizing the thematic content of the problem. As for White, there can be, for instance, change of functions between the keys of the try play and mates in variations, the keys and threats may become mates in variations, or threats can become mates in variations. As for Black, the choice is more limited, but there are many themes where refutations reappear as defences in actual play (Dombrovskis theme, Hannelius theme, Banny theme and Vladimirov theme). The possibilities are further enhanced in three- and more-mover genres.

★ **See examples:** 218, 219, 220, 475, 508, 1036, 1597.

→ ***See also:*** *Le Grand, Pseudo; Reversal 1; Reversal, Threat; Urania Theme.*

CHANGED FUNCTIONS OF PIECES

This term has sense only if it refers to reciprocal or cyclic change of function of thematic black and/or white pieces.

★ **See examples:** 179, 664.

CHANGED MATES

The same black moves are in different phases met with different mates.

★ **See examples:** 246, 579, 706, 1075, 1092, 1175.

CHANGED PLAY

Variations that are altered in some way from one phase to another, e.g. a mating move that occurs in the set play is replaced by another mate in the actual play, against the same defence.

★ **See example** 1372.

→ ***See also:*** *Multi-Phase Changed Play.*

CHANGED PLAY, BRABEC TYPE

Changed play in a multi-phase problem is performed by spreading (distribution) a two-phase mechanism of change to three or more phases. According to Bassisty (*Slovar terminov shakhmatnoi komposiciyi*, 2004) the following are four typical methods of distribution (see also the pattern tables below):

(1) simple change of mates (**298**),

(2) transferred mates (**299**),

(3) reciprocal change (**300**),

(4) complete form of Rukhlis theme (**301**).

The theme can also be shown in less formal patterns, which have the common characteristic of Black's changed defensive errors.

Patterns:

Brabec (1)

1	~	a	b
X	*	A	B
Y		C	
Z			D

Brabec (2)

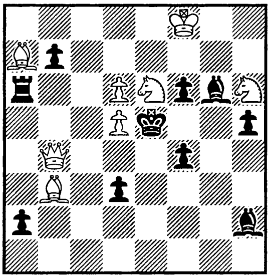
1	~	a	b	c	d
X	*	A	B		
Y				A	
Z					B

Brabec 3

1	~	a	b
X	*	A	B
Y			A
Z		B	

Brabec (4)

1	~	a	b	c	d
X	*	A	B		
Y		C		A	
Z			D		B



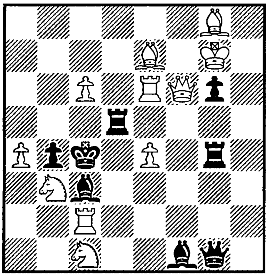
298

MAKARONETS, Leonid
1.pr Makeyevskiy rabochiy 1976

#2

298: *1... ♗e4 2. ♗d4#, 1... ♖xd6 2. ♕d4# ◆ **1.** ♘**d4?** ~ 2. ♘f3#, 1... ♗e4 2. ♘f7#, (1... ♔e4 2. ♕e1#), 1... f5! ◆ **1.** ♘**c5!** ~ 2. ♘d7#, 1... ♖xd6 2. ♕c3#, (1... ♔xd6 2. ♗b8#).

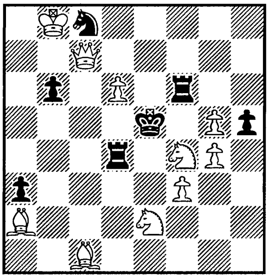
299: *1... ♖c5 2. ♘d2#, 1... ♖d4 2. ♘a5# ◆ **1.** ♖**d6?** ~ 2. ♗xd5#, 1... ♕c5 2. ♘d2#, (1... ♕d4 2. ♘a5#), 1... ♖g5! ◆ **1.** ♖**e5!** ~ 2. ♗xd5#, 1... ♕d4 2. ♘a5#, (1... ♕c5 2. ♕xf1#).



299

BRABEC, Juraj
hm Castellari JT 1963

#2

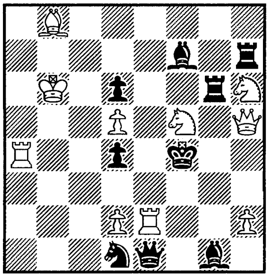


300

BRABEC, Juraj
Die Schwalbe 1962

#2

300: *1... ♖dxd6 2. ♘d3#, 1... ♖fxd6 2. ♘g6# ◆ **1. ♕c3?** ~ 2. ♕xd4#, 1... ♖xd6 2. ♘d3#, (1... ♖xf4 2. ♗xf4#), 1... hxg4! ◆ **1. ♕g7!** ~ 2. ♕xf6#, 1... ♖dxd6 2. ♘g6#, 1... ♖dxf4 2. ♗xf4#, 1... ♔xd6 2. ♕c7#.



301

RUDENKO, Valentin F. ;
SHEDEY, Sergey
1.pr Shakhmaty 1975

#2

301: *1... ♖g5 2. ♗d6#, 1... ♗xh2 2. ♖d4# ◆ **1. ♘xd6?** ~ 2. ♕f5#, 1... ♖g5 2. ♘df5#, 1... ♖xd6+ 2. ♗xd6#, (1... ♗e6 2. ♘f7#), 1... ♗xh2! ◆ **1. ♘xd4!** ~ 2. ♕f5#, 1... ♗xh2 2. ♘df5#, 1... ♗xd4+ 2. ♖xd4#, (1... ♘e3 2. ♘e6#).

CHANGED PLAY, COMPLEX

Occurs in multi-phase problems which have distinct change mechanisms for each phase. This kind of mechanism is, for instance, Changed play in Stocchi form, where there is reciprocal change between two phases and, additionally, mate transference between two phases; or Chepizny type of changes, which has transferred and changed mates in at least three phases.

CHANGED PLAY, CYCLIC

Three kinds of cyclic changes of play can be distinguished:

(a) **Horizontal Type** (Lačný theme, Dombro-Lačný theme, Kiss theme and Đurašević theme);

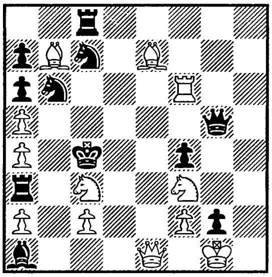
(b) **Vertical Type** (*Rice cycle* (Zagoruiko, Cyclic), Ukrainian theme (Le Grand, Cyclic), Ceriani theme and Reeves cycle);

(c) **Complete Type** (the number of thematic white moves equals to number of changes; full forms of Lačný, Shedey, Đurašević and Kiss. Cycles of this type have not been composed without sometimes very heavy twins or other concessions.

CHANGED STRATEGY

The strategy changes between two phases, but both defences and mates remain unchanged. In **302** there are four variations with changed strategy. In the set play the black Knights interfere with the black Queen at d5, whereas Black's Bishop or Rook self-block the square. After the key the moves of the Rook and Bishop to c3 constitute Grimshaw interferences, without self-block; and the Knights' moves to d5 are self-blocks, not interferences.

⌛ The pioneer problem showing changed strategy was composed in 1942 by Gustav Jönsson, the highly original Swede.



302

HANNEMANN, Knud
1.pl Denmark – Norway 1946

#2

302: *1... ♘bd5 2. ♖c6#, 1... ♘cd5 2. ♗xa6# (♖c6?), 1... ♖xc3 2. ♕e4# (♕e2?), 1... ♗xc3 2. ♕e2# (♕e4?) ◆ **1. ♘d5!** ~ 2. ♕b4#, 1... ♘bxd5 2. ♖c6#, 1... ♘cxd5 2. ♗xa6# (♖c6?), 1... ♖c3 2. ♕e4#, 1... ♗c3 2. ♕e2#.

→ ***See also:*** *Change, Radical; Changed Play.*

CHARLES XII AT BENDER

The famous story by Samuel Loyd and probably the best problem tale ever written is the sketch *Charles XII at Bender.* The story introduces an imaginary incident during the siege of Charles the Twelfth of Sweden by the Turks at Bender in 1713.

"Charles beguiled this period by means of drills and chess, and used frequently to play with his minister, Christian Albert Grothusen, some of the contests being mentioned by Voltaire. One day while so engaged, the game had advanced to this stage (see diagram), and Charles (White) had just announced mate in three.

Scarcely had he uttered the words, when a Turkish bullet, shattering the window, dashed the white Knight off the board in fragments. Grothusen startled violently, but Charles, with utmost coolness, begged him to put back the other Knight and work out the mate, observing that it was pretty enough. But another glance at the board made Charles smile: 'We do not need the Knight. I can give it to you and still mate in four!'

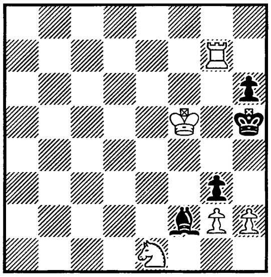
Who would believe it, he had scarcely spoken when another bullet flew across the room, and the Pawn at h2 shared the fate of the Knight. Grothusen turned pale. 'You have our good friends the Turks with you,' said the King unconcerned, 'it can scarcely be expected that I should contend against such odds; but let me see if I can dispense with that unlucky Pawn. I have it!' he shouted, with a tremendous laugh, 'I have great pleasure in informing you that there is undoubtedly a mate in five.'

Nor would Charles permit Grothusen to leave till he had solved the problem. It is perhaps not very remarkable that the minister, fearful of a repetition of such chess battles, left the encampment the next day and joined those Swedes who took sides with the enemy."

(Taken from Alain C. White's *"Sam Loyd and His Chess Problems"*, 1913)

In the original three-mover, F. Amelung has pointed out, in the *"Baltische Schachblätter"*, 1900, that if the first bullet had destroyed the Rook instead of the Knight, Charles would have had an equal opportunity of showing his analytical powers by announcing a mate in six!

⌛ Samuel Loyd (1830-1914).



303

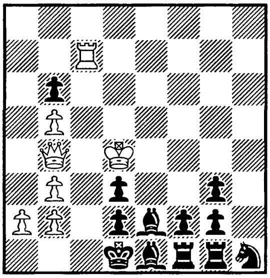
LOYD, Samuel
Chess Monthly 1859

#3

303: a) **1. ♖xg3!** ~ 2. ♖h3+ ♗h4 3. g4#, 1... ♗xg3 2. ♘f3 ♗~ 3. g4# ◆ **b) without ♘e1, Mate in 4: 1. hxg3!** ♗e1 2. ♖g4 ♗xg3 3. ♖xg3 ~ 4. ♖h3#, 1... ♗c5 2. ♖g4 ♗e7 3. ♖h4+ ♗xh4 4. g4# ◆ **c) second position without ♙h2, Mate in 5: 1. ♖b7!** ♗g1 2. ♖b1 ♗h2 3. ♖e1 ♔h4 4. ♔g6 ~ 5. ♖e4#, 3... ♗g1 4. ♖xg1 ~ 5. ♖h1#, 1... ♗d4 (♗c5,♗e3) 2. ♖b1 ♗f6 3. ♖h1+ ♗h4 4. ♖h2 gxh2 5. g4# ◆ **d) first position without ♖g7, Mate in 6: 1. ♘f3!** ♗e1 2. ♘xe1 ♔h4 3. h3 ♔h5 4. ♔f6 ♔h4 5. ♔g6 h5 6. ♘f3# (but also 4. ♘d3 ♔h4 5. ♘f4 h5 6. ♘g6#.

CHASE THEME

A variation of *Grab theme* where black piece moves at least twice before it is captured.



304

PRZEPIÓRKA, David
1.hm Tidskrift för Schack 1922

#4

304: **1. ♕d6!** (2. ♔e3 ♗~ 3. ♕xd3), 1... ♗h5 2. ♕f4 ♗e2 3. ♕f5 ♗f3/♗g4/♗h5 4. ♕x♗# (2..... ♔e2 3. ♕e5+ ♔d1 4. ♕xh5#), 1... ♗g4 2. ♕d5 ♗e2 3. ♕f5 ♗f3/♗g4/♗h5 4. ♕x♗# (2... ♔e2 3. ♕e4+ ♔d1 4. ♕xg4#), 1... ♗f3 2. ♕g6 ♗e2 3. ♕f5 ♗f3/♗g4/♗h5 4. ♕x♗# (2... ♔e2 3. ♕xd3+ ♔d1 4. ♕xf3#.

→ ***See also:*** *Grab Theme.*

≡ **Alias:** Abfangidee (Ger.).

CHATRANG

The name which Persians gave to chess when it spread to Persia in the early 7th century. The game, like its name, was obviously derived from chaturanga, as the rules and the nature of the pieces remained the same. The term "checkmate" is derived from the Persian "shah-mat" – "King is helpless (or defeated)".

CHATURANGA

Chaturanga (Sanskrit for "four-membered" or "four elements") is an ancient Indian game, developed around 550 in Punjab, and is presumed to be the common ancestor of the games of chess, *shogi*, and *makruk*, and related to *xiangqi* and *janggi*. A movement of King, Rook, Knight and Pawn in modern chess move is the same as in the Chaturanga, except castling and Pawn's double step. The traces of other Chaturanga pieces can be found nowadays in fairy chess composition in view of fairy pieces Fers, Alfil and Elephant. The major change in the rules compared with the game's Indian ancestor was the obligation to parry a threat to the King.

CHECK, CAPTURE

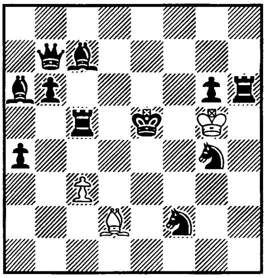
A direct check is met by a capture of the checking piece.

★ **See example** 1277.

CHECK, CONSECUTIVE

One side (Black or White) gives 2 or more consecutive checks. **305**.

In a retro play a series (2 or more) of consecutive checks are retracted.



305

DAWSON, Thomas R.
Chess Amateur 1922

h#4

305: 1. ♔d6+ ♔f4 2. ♔c6+ ♔f3 3. ♔b5+ ♔e2 4. ♔a5+ c4#.

★ **Other examples:** 1479, 1648.

CHECK, COUNTER-

Check is answered by a check to the opponent's King.

Alain C. White divides White's Counter-Checks into three types:

(1) Direct Return Capture Check (checking piece is captured with a simultaneous check)

(2) Royal Battery Check (white King gives a discovered check)

(3) Cross-Check (a white man plays on the check line)

In cases (1) and (3) White's counter-check can be direct (by the man who moves) or indirect (the check-parrying unit does not give check), whereas in case (2) White's check is always indirect.

CHECK, DIRECT

Direct attack to the opponent's King.

★ **See examples:** 309, 1542.

CHECK, DISCOVERED

Check given by the rear-piece of a battery after the front-piece has left the battery-line.

★ **See examples:** 305, 401, 841, 1072.

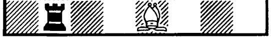
CHECK, DOUBLE

Simultaneous attack to the opponent's King by two pieces. In orthodox chess it means that the battery is opened with check by both (rear and front) pieces. In fairy chess there are numerous ways to attack simultaneously the enemy King by two or even more pieces.

★ **See examples:** 310, 1008.

CHECK, INTERMEDIATE [E]

Endgame idea: White's unexcpected checking move, necessary for win or draw, and its preparation and motivation form the leading motive of a study.



306

TAVARIANI, Revaz
2-3.pr= Shakhmaty v SSSR 1989

=

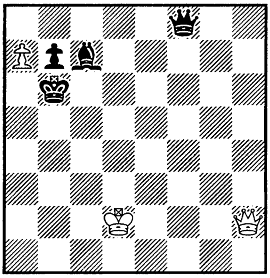
306: 1. ♖g3+ ♔e4! 2. ♖g4+ ♔f3 (2... ♔f5 3. ♖c4 ♖d1+ 4. ♗d2! ♖xd2+ 5. ♔c7 ♔e5 6. ♔c6 ♖f2 7. ♔c5 ♖f8 8. ♔b5[6]=) **3. ♖g3+** (3. ♖c4? ♖d1+ 4. ♗d2 ♖xd2+ 5. ♔e7 ♔e3–+) **♔f4 4. ♖c3! ♖d1+ 5. ♔c8! c1♕ 6. ♗g3+! ♔g4 7. ♖xc1 ♖xc1+ 8. ♗c7** = ◆ White's 3. ♖g3+ and 5. ♔c8! make sense only in the light of the possibility 6. ♗g3+ before the capture of the promoted Queen.

≡ **Alias:** In-Between Check.

CHECK, PERPETUAL [E]

1. Endgame drawing theme: One side continually attacks (checks) the opponent's King which the other side cannot avoid.

2. A problem theme: A solution or a variation consists of checks of both sides.

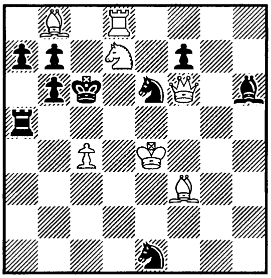


307

KUZNETSOV, Anatoliy G. ; SAKHAROV, Boris A.
1.hm All-Russian KFS Ty 1957

=

307: 1. a8♘+! (1. a8♕? ♕b4+ 2. ♔~ ♗xh2–+) **♕xa8 2. ♕f2+ ♔a6 3. ♕f6+** and now: a) **3... ♗b6 4. ♕f1+ ♔a7** (4... b5??) **5. ♕a1+ ♔b8 6. ♕h8+ ♔a7 7. ♕a1+** =; b) **3... b6 4. ♕a1+ ♔b7** (4... ♗a5+??) **5. ♕h1+ ♔b8 6. ♕h8+ ♔a7 7. ♕a1+** =
◆ ♗/P Grimshaw on b6.



308

GRASEMANN, Herbert
1.pl Baden – Berlin 1953

#3

308: 1. ♗d6! (2. ♘b8#), 1... ♘c5+ 2. ♔f5+ ♘e4+ 3. ♗e5#, 1... ♘g5+ 2. ♔e3+ ♘e4(xf3)+ 3. ♗f4#, (1... ♔xd6 2. ♘e5+, 1... b5 2. ♔e5+ ♘xf3+ 3. ♕xf3#).

★ **Other example** 1507.

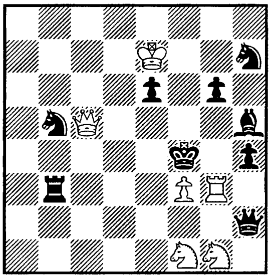
→ ***See also:*** *Perpetual Attack.*

CHECK, PROTECTION

A piece plays to a certain square in order to shield a King from a check. In the retro play this is also known as *Retroshielding*.

CHECK, PROVOCATION

A move allows check by the opposite side (which was not possible before that move).



309

KNÖPPEL, Jan
2.pr Tidskrift för Schack 1960

#2

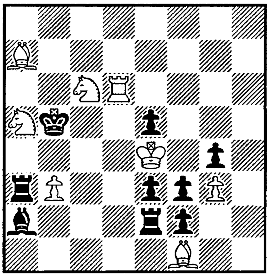
309: 1. ♔xe6! ~ 2. ♕e5#, 1... ♕h3+ 2. ♘xh3#, 1... ♕e2+ 2. ♘xe2#, 1... ♖e3+ 2. ♕xe3#, 1... ♗g4+ 2. ♖xg4#, 1... ♘f8+ 2. ♕xf8#, 1... ♘g5+ 2. ♕xg5#, 1... ♘c7+ 2. ♕xc7#, 1... ♘d4+ 2. ♕xd4#
◆ From 0 checks to 8!.

★ **Other examples:** 290, 663.

≡ **Alias:** Exposure To Check.

CHECK, TEMPO

A checking *tempo move* by White or Black.



310

AVNER, Uri
2.hm Probleemblad 1991

h#2 b) ♞e2

310: a) 1. **♗b1+** ♖d3 (♘c4?) 2. ♖c2 ♖d5# ◆ b) 1. **♖a4+** ♘c4 (♖d3?) 2. ♘d4 ♘a3#.

≡ **Alias:** Tempo Check.

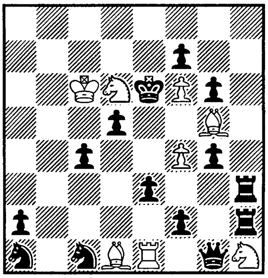
CHECK, UNPROVIDED

In the initial position, a check for which White has no reply in the number of moves indicated in the stipulation. It is a constructional flaw, usually the more serious the shorter the problem is. It does not necessarily mar the problem, if the key, for instance, has some compensatory element, or the composer aims at some task achievement.

★ **See examples:** 258, 399, 1037, 1268, 1623.

CHECK-CREATION THEME

A logical idea: White's *main plan* is not effective until his kernel move is a check, when Black has to parry it.



311

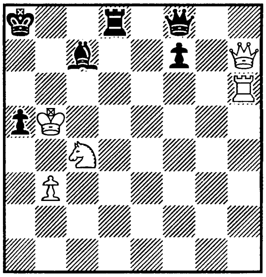
JOHANDL, Alois
cm Suomen Shakki 1990-1

#5

311: 1. ♘g3? ♘e2! 2. ♗xe2/♖xe2 ♕xg3/♖xg3! ◆ **1. ♘e8!** ♔f5 2. ♘g3+! ♕xg3/♖xg3 3. ♘d6+ ♔e6 4. ♖xe3+/♗xg4+ ♕xe3/♖xg4 5. ♗xg4/♖xe3#.

CHECKERS THEME [E]

Endgame theme: in the course of solution arises such an arrangement of black pieces that White can eliminate them one by one using the *fork*.



312

KUBBEL, Leonid I.
Listok Shakhmatnogo Kruzhka Petrogubkommuni 1921

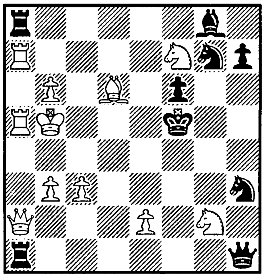
+

312: 1. ♕e4+ ♔b8 2. ♖b6+ ♗xb6 (2... ♔c8 3. ♕b7+ ♔d7 4. ♘e5+ ♔e7 5. ♕xc7+ ♔e8 6. ♕c6+) **3. ♔a6 ♖d7 4. ♕a8+ ♔xa8 5. ♘xb6+ ♔b8 6. ♘xd7+** +–.

≡ **Aliases:** Draughts Theme; Shashechnaya tema (Rus.).

CHECKING KEY EXTRAVAGANCE

White has at least three tries and a key that are all checks. The ensuing play or the keys of each phase are thematically related to one another.



313

ZARUR, Almiro
1.pr British Chess Federation 1962

#2

313: 1. ♔a6+? ♔e6! (2. ♖e7?) ◆ **1. ♔a4+?** ♔e4! (2. ♕c2?) ◆ **1. ♔c6+?** ♔g6! (2. ♘h4?) ◆ **1. ♔c4+?** ♔g4! (2. ♘h6?) ◆ **1. ♔b4+!**, 1... ♔e6 2. ♖e7#, 1... ♔e4 2. ♕c2#, 1... ♔g6 2. ♘h4#, 1... ♔g4 2. ♘h6#.

→ ***See also:*** *Key, Checking.*

CHECKING ZIG-ZAG [F]

Fairy condition. Black must always give check when it can. When having options, it may choose which one to take.

⧗ Inventors: see Capturing zig-zag. Chicco & Porreca assume that the condition may have an old origin and refer to a problem nr. 206 in Civis Bononiae with a stipulation "Mate with Alfino in 12 moves; White must check on every move". [*"Dizionario Enciclopedico degli Scacchi"*. U. Mursia & C.: Milano 1971].

≡ **Alias:** Schach-Zickzack (Ger.).

CHECKLESS CHESS [F]

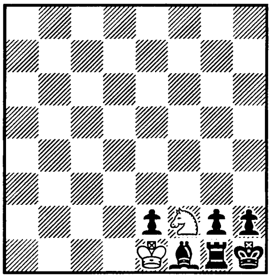
Fairy condition. Neither side is allowed to check until on the mating move.

⧗ Invented in German-speaking part of Europe before 1850.

≡ **Alias:** Prohibition Chess.

CHECKLOCK [F]

Fairy condition. Special case of checkmate in which the player to move has physically no move.



314

HEIDENFELD, Wolfgang
British Chess Magazine 1956

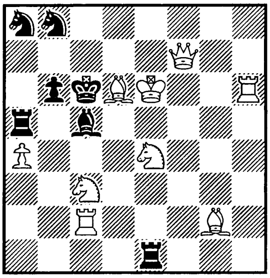
Simplest checklock position

CHECKS, ALTERNATION OF

This term refers to either of two "nameless" themes:

1. Non-checking variations from one *phase* are checking in another, and vice versa, with *changed mates* (*Mate, Changed*). See **316**.

2. All thematic variations should be with checks in one and without checks in another phase. See **315**.

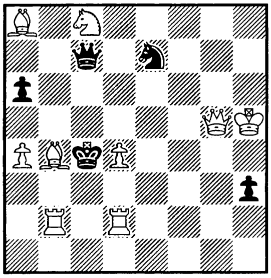


315

MANSFIELD, Comins
2.pr La Settimana Enigmistica 1935

#2

315: *1... ♘c7+ 2. ♕xc7#, 1... ♖xe4+ 2. ♗xe4# ◆ **1. ♔f5!** ~ 2. ♗xc5#, 1... ♗d4+ 2. ♗e5#, 1... ♗e3+ 2. ♘c5#, 1... ♗xd6+ 2. ♘b5#, 1... ♖f1+ 2. ♘f2#, (1... ♘c7 2. ♕xc7#, 1... ♘d7 2. ♕d5#, 1... ♖xe4 2. ♗xe4#).



316

PUGACHEV, Sergey T.
2.pr Latvian Ty 1950

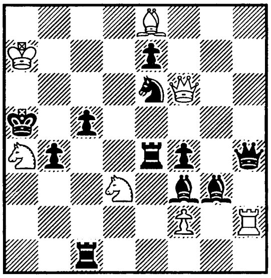
#2

316: 1. ♖d1? ~ 2. ♕c1#, 1... ♕a5 2. ♘d6#, 1... ♕c5 2. ♕xc5#, 1... ♕e5 2. ♘b6#, 1... ♕c6! ◆ **1. ♕g4!** ~ 2. ♕e2#, 1... ♕a5+ 2. d5#, 1... ♕c5+ 2. dxc5#, 1... ♕e5+ 2. dxe5#, (1... ♕g3(h2) 2. ♘b6#).

CHENEY THEME

In defence of a threemover Black pins white piece. White unpins pinned white piece on his second move.

⌛ Richard E. Cheney (1908-1967).



317

CHENEY, Richard E.
Cincinnati Enquirer 1936

#3

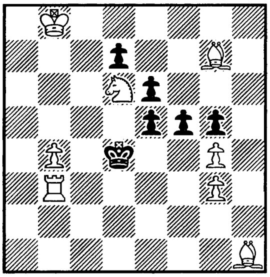
317: 1. ♘axc5! ~ 2. ♘b3/♘b7#, 1... ♗xf2 2. ♕d4 ~ 3. ♘b3/♘b7#, 2... ♗xd4,♖xc5,♘xc5 3. ♖a2, ♕a1,♕d8#.

CHENEY-LOYD THEME

A line-moving piece makes a critical move over the square where another piece of the same colour intercepts it. The active power of intercepted piece is suppressed **permanently**, opposed to the temporary suppression in Indian theme.

As a direct voluntary combination, in orthodox problems it makes sense only when executed by White, in order to avoid the Black's stalemate. In other genres, especially in helpmates, theme can be convincingly implemented with black pieces, or even as in a bicolor form (i.e. with interference by the piece of opposite colour).

⌛ George N. Cheney (1837-1861).



318

CHENEY, George N.
Brooklyn Standard 1860

#3

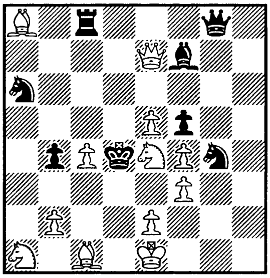
318: 1. ♗a8! fxg4 2. ♔b7 ♔d5 3. ♖d3#, (1... f4 2. ♗e4 ~ 3. ♖d3#).

★ **Other example** 238.

CHEPIZHNY MECHANISM

A three-phase mechanism involving *complete Sushkov* (Sushkov, Complete) and a mate after Black has blocked the new flight that White has granted it in each *phase*.

⌛ Viktor I. Chepizhny (1934).



319

CHEPIZHNY, Viktor I.
1-2.pr= Shakhmaty 1981

#2

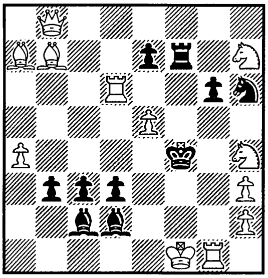
319: *1... ♖xc4 2. ♘b3#, 1... ♗xc4 2. ♘c2# ◆ **1. ♘d2?** ~ 2. ♘c2#, 1... ♘e3 2. ♘ab3#, 1... ♖xc4 2. ♘db3#, 1... b3! ◆ **1. ♘d6!** ~ 2. ♘b3#, 1... ♘c5 2. ♘c2#, 1... ♗xb3 2. ♘xf5#, (1... ♔c5 2. ♕a7#).

CHEPIZHNY THEME

One changed and one transferred mate across three or more *phases*.

Pattern:

Chepizhny					
1	~	a	b	c	d
X	*	A	D		
Y		B		D	
Z		C			D



320

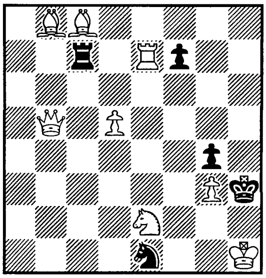
CHEPIZHNY, Viktor I.
1-2.pr Shakhmaty v SSSR 1965

#2

320: 1... ♔xe5+ 2. ♖f6#, 1... ♘f5 2. ♘xg6# ◆ **1. ♖c6?** ~ 2. ♖c4#, 1... ♔e4+ 2. ♖f6#, 1... ♘f5 2. ♖g4#, 1... ♗e3! ◆ **1. ♖b6!** ~ 2. ♖b4#, 1... ♔e3+ 2. ♖f6#, 1... ♘f5 2. ♘g2#, (1... ♗e3 2. e6#).

CHERNET THEME

A try and the key are made by the same piece which sacrifices itself on two different squares. The try is not refuted by the capture of the sacrificed piece.



321

CHERNET, R.
L'Échiquier Français 1957

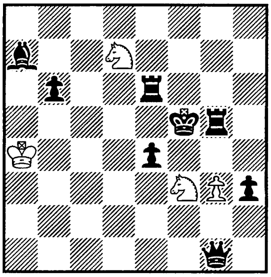
#2

321: 1. ♕c4! (2. ♕/♗xg4#) ♖xc4 2. ♘g1#, 1... f5! ◆ **1. ♕d7!** ~ 2. ♕xg4#, 1... ♖xd7 2. ♘g1#, 1... f5 2. ♖h7#.

CHERNOUS THEME [H]

A black thematic line-piece ***B*** gives a check which is interposed by white thematic piece ***W*** with its self-pin. ***W*** is then directly unpinned by move of ***B***, which eventually makes a self-block. ***W*** gives a mate.

⌛ Vladimir Chernous (1933).



322

CHERNOUS, Vladimir ; MEINKING, Daniel
5.hm harmonie 1998

h#3 211...

322: 1. ♖eg6 ♘d2 2. ♕d1+ ♘b3 3. ♕g4 ♘d4# ◆ **1. ♖gg6** ♘de5 2. ♕d4+ ♘c4 3. ♕f6 ♘e3#.

CHÉRON'S RULE [E]

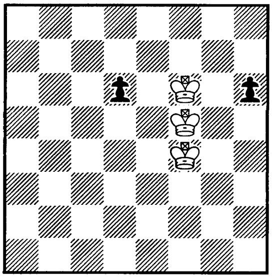
Simplified method of calculation in a Pawn endgame.

A French analyst A. Chéron deduced that, in order to determine whether two isolated white Pawns without the aid of their King can promote, it is necessary to add the number of the rank the Pawns are on to the number which denotes a distance between them. If the sum is equal to or greater than seven, one of the Pawns can promote.

If the calculation is made for Black then rank 8 should be taken as 1, rank 7 as 2, etc.

⌛ André Chéron (1895-1980).

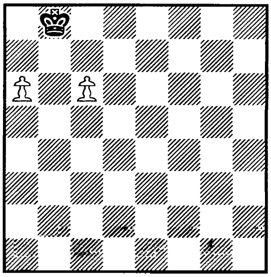
≡ **Alias:** Rule Seven.



323

CHÉRON, André
Lehr-und Handbuch der Endspiele/II 2nd ed. S. Engelhardt: Berlin-Frohnau 1964

=



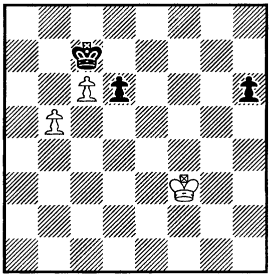
324

CHÉRON, André
Lehr-und Handbuch der Endspiele/II 2nd ed. S. Engelhardt: Berlin-Frohnau 1964

+ BTM

323: Keeping on these squares, King can hold draw: if 1... d5 then 2. ♔e5 h5 3. ♔xd5 h4 4. ♔e4 and King is inside the quadrant. But not 1♔e[g]6? h[d]5! 2. ♔f5 d[h]h5! and Pawns have advanced too far. 3rd rank + 3 files between the pawns = 6. 4th rank + 3 files = 7.

324: 6th rank + 1 file = 7. If the black King has to move, Black loses: 1...♔a(c)7 2. c(a)7 etc.



325

KLING, Jacob (Joseph)
HORWITZ, Bernhard
Chess Studies 1851

+

325: **1. ♔f4** ♔b6 2. ♔f5 ♔c7 3. ♔f6 ♔b6 4. ♔e6! ♔c7 5. ♔d5 h5 6. b6+ ♔xb6 7. ♔xd6 +–. Exception to the rule. White can even win, because King can leave f-file owing to a threat.

CHESS, CONSISTENT [F]

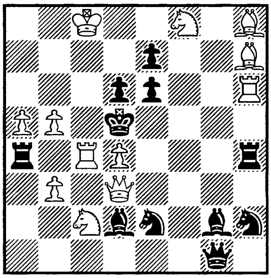
Fairy condition. In a *series-mover* (Series Play) problem the legality of the position is determined after every move.

⧗ Invented by Michel Caillaud (1957) in 1979.

CHICCO 2 THEME

Logical idea in at least two variations: in the initial position, Black guards thematic squares with two pieces. White's attempts are refuted by one Black's thematic piece. After the key, Black self-pins the other thematic piece, and White can carry out his main plan, since the Black piece's original refutation is followed by a mate that takes advantage of the self-pin.

⧗ Adriano Chicco (1907-1990).



326

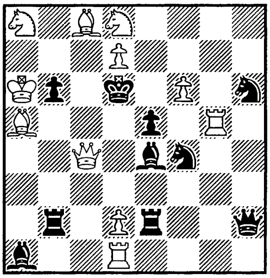
VLADIMIROV, Yakov G. ; KOPAYEV, Vyacheslav
1.pl WCCT 1981-3

#3

326: **1. ♘d7?** (2. ♘b6#) ♗xa5! ◆ **1. ♘g6?** (2. ♘xe7#) ♗g5! ◆ **1. ♘xe6?** (2. ♘c7#) ♗h3! ◆ **1. ♖c6!** (2. ♕c4+), 1... ♕xd4 2. ♘d7 ♗xa5 3. ♘e3#, 1... ♖axd4 2. ♘g6 ♗g5 3. ♘b4#, 1... ♖hxd4 2. ♘xe6 ♗h3 3. ♗e4# ◆ Thematic squares: e3,b4 and e4.

CHICCO-MOSCOW THEME

White threatens with a double-check mate. Black simultaneously defends against the attack of both pieces. Such a defence is possible only by closing of one white line and opening of one black line.



327

GULYAYEV, Aleksandr P.
1.pr Svesoyuzny tourney USSR 1931

#2

327: **1. d4!** ~ 2. dxe5#, 1... ♘d5 2. ♕c6#, 1... ♘d3 2. ♕e6#, 1... ♗d5 2. ♕c7#, 1... ♗d3 2. ♘b7#, 1... ♖bd2 2. ♗b4# ◆ etc.

★ **Other example** 645.

→ ***See also:*** *Ekström Theme.*

≡ **Alias:** Chicco Defence.

CHINESE PIECES [F]

A popular group of fairy pieces adopted from (or inspired by) Chinese chess *Xiangqi*:

Pao (or **Cannon**): Moves like Rook but captures an enemy unit by hopping along the Rook-lines over another unit of either colour. Check is given over another unit.

Vao: Moves like Bishop but captures an enemy unit by hopping along the Bishop-lines over another unit of either colour. Check is given over another unit.

Leo: Combines the powers of Pao and Vao.

Mao (or **Horse**): Moves and captures like Knight, but its move consists of one orthogonal and one diagonal step. The first (i.e. orthogonal) square must be vacant.

Moa: Moves and captures like Knight, but its move consists of one diagonal and one orthogonal step. The first (i.e. diagonal) square must be vacant.

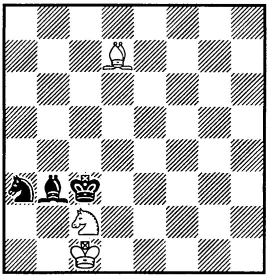
Nao: Moves like a *Nightrider* but captures an enemy unit by hopping along Nightrider-lines over another unit of either colour. Check is therefore given over another unit.

⧗ Introduced to a wider European publicity by P. Seyfert-Bitterfeld in the February 1936 issue of *Die Schwalbe*.

CHUMAKOV THEME [H]

In a helpmate problem two pieces captured in one phase self-block in another phase.

⧗ Gennadi Chumakov (1942).



328

CHUMAKOV, Gennady
Ideal Mate Review 1990

h#3*

328: *1... ♘d4 2. ♘c2 ♗b5 3. ♘b4 ♘e2# ◆ **1.** ♗e6 ♘xa3 2. ♔b3 ♘c2 3. ♔a2 ♗xe6#.

CIRCE [F]

Fairy condition. When a capture is made, the captured unit (except a King) is replaced on its rebirth square if it is empty; otherwise, the captured unit vanishes. **329**

There are numerous variations of Circe genre, some of the most popular being:

Anti-Circe: When a capture is made, the capturing unit (including King) must come back to its rebirth square: if this square is occupied, the capture is forbidden. A Pawn capturing on its promotion rank promotes before it is reborn. Unless otherwise stated, captures on the rebirth square are forbidden. **330**

Chameleon-Circe: When a capture is made, the captured unit (Queen, Rook, Bishop or Knight) is transformed (♘→♗, ♗→♖, ♖→♕, ♕→♘) and is then replaced on its rebirth square if it is empty; otherwise, the captured unit vanishes.

Contra-Circe: The rebirth square is of the opposite colour to the colour of the square where the capture took place.

Equipollents-Circe: When a capture is made, the captured unit (except a King) is immediately reborn equipollent (same distance, same direction) to the capturing move. Example: if ♖h1x♞h3, then the ♞ is reborn on h5 (same distance h3-h5 as h1-h3). If the equipollent square is not empty, the captured unit vanishes.

Kamikaze Circe: A capturing unit disappears, the captured unit is reborn according to Circe rules.

Mars-Circe: A piece can capture only such pieces as it could capture if it was standing on its normal Circe rebirth square, and it may capture any such piece regardless of where it is in fact standing, provided that the rebirth square is not occupied by any other piece.

Mirror-Circe: Captures are as in Circe, but the captured unit is reborn on the rebirth square of its counterpart of the opposite colour (for instance, ♕ is reborn on d8, ♘ on white square is reborn on g8, etc.)

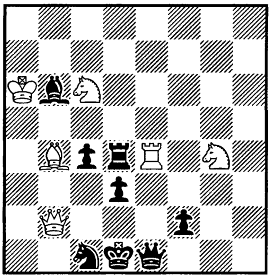
Parrain-Circe: A piece captured on square X will be reborn on a square Y such that the geometric relation between X and Y is the same as that between the starting and finishing squares of the next move after the capture. If Y is occupied, or would be outside the board, the captured piece disappears.

Platzwechsel-Circe (PWC) or **Interchange Circe**: When a capture is made, the captured unit (except a King) is replaced on the square the capturing unit just leaves. A Pawn is immovable on its 1st rank.

Super-Circe: When a capture is made, the captured unit (except a King) can be replaced on any empty square. A wP reborn on the 1st rank, or a bP on the 8th, cannot be moved.

Anti-Super-Circe: When a capture is made, the capturing unit is replaced on any empty square. A ♙ reborn on the 1st rank, or a ♟ on the 8th, cannot be moved. Unless otherwise stated, captures on the rebirth square are forbidden.

⧗ The rules of circe chess were first detailed by Pierre Monréal (1916-2002) and Jean-Pierre Boyer (1935-1986) in an article in *Problème*, 1968.

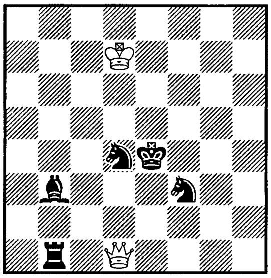


329

BOYER, Jean-Pierre ; MONRÉAL, Pierre
Problème 1968 / (v)

#2 Circe

329: 1. ♘b8 ~ 2. ♕xc1#, 1... ♖xe4(♖h1) 2. ♕d2#, 1... ♕e3 2. ♘xe3(♕d8)#, 1... ♕c3 2. ♘xf2(f7)#, 1... ♕d2 2. ♕xd2(♕d8)#, 1... d2 2. ♕c2#, 1... ♘b3/♘a2 2. ♖xe1(♕d8)#, 1... ♘e2 2. ♘e3#.



330

RITTIRSCH, Manfred
5.pr diagrammes 11. TT 1993

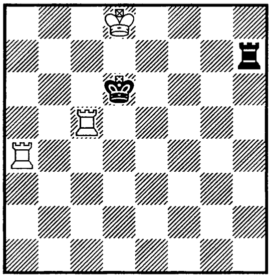
h#2 2111
Anticirce

330: 1. ♘f5 ♕xb3(♕d1) 2. ♖b8 ♕d4# ◆ **1. ♗g8** ♕xb1(♕d1) 2. ♘e5 ♕f3#.

★ **Other example** 834.

CIVIS BONONIAE

Civis Bononiae (the citizen of Bologna) is the pseudonym of the compiler of a large collection of chess problems from the middle of 15th century. It contains 288 positions, of which, compared to Bonus Socius, 94 were new.



331

CIVIS BONONIAE,
(source?) 1454

+

331: 1. ♖h5! ♖xh5 2. ♖a6+ ♔c5(d5,e5) 3. ♖a5+ and 4. ♖xh5.

CLEARANCE

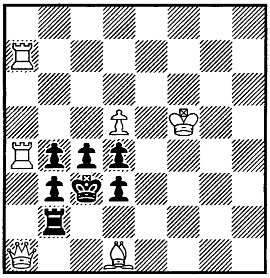
In general, the movement of one piece so that another can move to a particular square. In **square vacation** the first piece moves so that the second can occupy the square on which it stood; in **line vacation** the first piece moves so that the second can pass over the square on which it stood on the way to its destination; **line clearance**, also known as the Bristol clearance, is a particular type of line vacation in which a piece moves along a line so that another piece can move behind it along the same line in the same direction; **line voidance** is defined as a clearance in opposite direction, also known as **voidance** or Loyd's clearance.

Another type of clearance is the Annihilation shaped **line opening**.

★ **See examples:** 487, 1294.

CLEARANCE, BENDED

Two (or more) pieces clear a way for other piece along two or more lines.



332

SHINKMAN, William A.
Mirror of American Sports 1885

#4

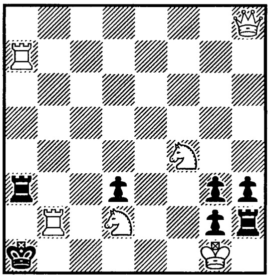
332: 1. ♖h7! d2 2. ♖a8 d3 3. ♕a7 ♖~ 4. ♕g7#.

≡ **Aliases:** Bended Clearance; Knickbahnung (Ger.).

CLEARANCE, BICOLOR

A piece moves along a line so that a piece of the other colour can move along the same line. The clearance may be a voluntary or involuntary one, and a Black-White or White-Black clearance, depending on the stipulation of the problem.

333: 1♖a~7? ♖a7! ◆ **1. ♖h7!** (~), 1... ♖a4,♖a5, ♖a6,♖a7 2. ♖c2+ ♖d4,♖e5,♖f6,♖g7 3.♘xd3 (1... ♖a8 2. ♕xa8+ ♔xb2 3. ♖c7) ◆ White-Black (anticipatory) clearance on 7th rank.



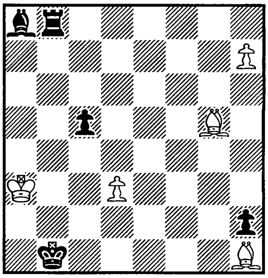
333

RÜBESAMEN, Hermann
Süddeutsche Schachblätter
1908

s#3

CLEARANCE, BLACK

A maneuver which Black can perform as a defensive combination in direct mate problems and studies, or as co-operative maneuver in a helpmate.



334

JOIŢA, Paul
2.hm Revista de Şah 1973

=

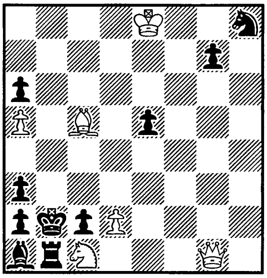
334: 1. ♗**f4** ♖h8 2. ♗e5 ♗xh1 3. ♗xh8 ♗a8! 4. ♗a1! h1♕ 5. h8♕ ♕b7[g2] 6. ♕b2+ =.

★ **Other example** 238.

→ ***See also:*** *Bristol Clearance.*

CLEARANCE, PERI-CRITICAL

Two line-pieces stand on same line. The front piece, instead of moving directly to its destination, clears the line for the rear piece by stepping aside on a parallel line, moves along it and finally on the original line to its destination. In a normal clearance, the maneuver takes only one move, in the peri-clearance three moves.



335

MONGRÉDIEN, Alfred W.
Deutsche Schachzeitung
1934

#4

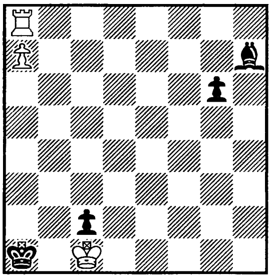
335: 1. ♗a7? g5! 2. ♗b8 ♘g6 3. ♗d6 e4/g4! ◆ 1. ♗**d6!** ♘g6 2. ♗b8 e4 3. ♗a7 ♖xc1 4. ♕b6# ◆ Complete rendering: the white Bishop starts from the thematic line.

→ ***See also:*** *Bristol Clearance; Herlin.*

≙ **Aliases:** Peri-Bristol; Peri-Clearence.

CLEARANCE, SACRIFICIAL

The front piece of the two doubled line-pieces moves along the line to sacrifice itself, thus making the sacrifice square or the square beyond it available for the rear piece.



336

MØLLER, Jørgen
Nationaltidende 15.12.1918

#3

336: 1. ♖**~8?** ♗g8 2. a8♕+ ♗a2 3. ? ◆ **1.** ♖**g8!** ♗xg8 2. a8♕+ ♗a2 3. ♕h8# ◆ (1... ♔a2 2. ♖b8 ~ 3. a8♕/♖#).

★ **Other example** 240.

≙ **Alias:** Opferbahnung (Ger.).

CLEARANCE, VACATION

A move of a unit along or off the line to enable another unit, usually of same colour, to exploit it.

→ ***See also:*** *Bristol Clearance; Doubling, Turton.*

CO-AUTHOR

A person who has given essential contribution to the creation of a composition, but is not the originator of its idea and basic matrix.

→ ***See also:*** *Joint Composition.*

CODEX

First drawn up in Piran in 1958 by The Permanent Commission of the FIDE for Chess Compositions (The PCCC), the document discusses the general principles of composition, solving and publishing of chess compositions. It is intended to be descriptive rather than restricting, and to offer guidelines in the areas where there has not previously been central guidance.

The first part of The Codex defines chess composition in four chapters entitled: I – General Principles, II – Types of Chess Composition, III – Soundness, and IV – Miscellaneous Conventions.

The second part entitled "The Chess Composition and the Public" is divided into three chapters: V – Publication, VI – Priority, and VII – Tournaments.

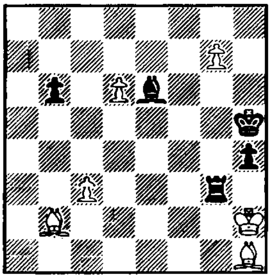
Finally there are annexes, the first one discussing Public Lectures and Solving Tournaments, and the second one offering Guidelines for the Organization of Tournaments.

Each part is accompanied by extensive footnotes, which can be found in the end of the document.

The Codex has been revised and amended a few times after its first release.

COHERENT SYNTHESIS [E]

Implementation of two ideas in an endgame. During the first combination (idea) White prepares the ground for the next one. There should be established an organic link between two combinations (ideas).



337

BRON, Vladimir A.
2.hm Kubbel MT,
Shakhmaty v SSSR 1946

+

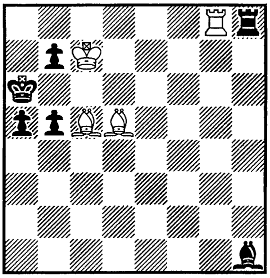
337: 1. c4! ♗xc4 2. d7 (2. ♗d5? ♗xd5 3. d7 ♖g2+ 4. ♔h3 ♖g3+) **2... ♖d3 3. ♗f3+!*** **(3. ♗d5? ♖d2+! 4. ♔g1 ♖xd5! 5. g8♕ ♖d1+)* 3... ♔h6 4. ♗d5! ♖d2+** (4... ♖xd5? 5. g8♕ ♖d2+ 6. ♕g2!) **5. ♔g1!** (5. ♔h3? ♗xd5! 6. d8♕ ♗e6+) **5... ♖xd5 6. g8♘+! ♔g5 7. ♗c1+ ♔f5! 8. ♘e7+ ♔e6 9. ♘xd5 ♔xd7 10. ♘xb6+ ♔c6 11. ♘xc4 +–.**

COLOURING PROBLEM [F]

Fairy condition. In the initial position or after the key each white piece (the King excluded), in turn, is changed to black with an unchanged stipulation.

⌛ Invented by Olavi Riihimaa (1920-1987).

338: 1. ♖e8! ◆ b♝d5: **1. ♗g8** ♖a8#; b♗c5: **1. ♗f8** ♖a8#; b♖e8: **1. ♖e4** ♗xb7# ◆ **1. ♖f8?** b♗c5!, **1. ♖d8?** b♖d8!.



338

RIIHIMAA, Olavi
Aseveli 1943

White moves, after that h#1
Colouring Problem

COMBINATION

A sequence of moves with two or more pieces of the same colour to fulfill certain plan. Sidler defines it as *"Coordination of the effects of at least two moves of one side"*.

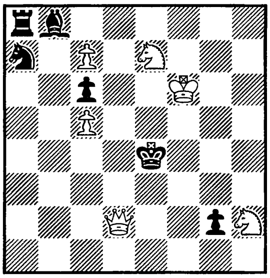
Almost every solution of a chess problem or study can be regarded as constituting a combination or rather series of combinations. The concept has a specific meaning in logical problems which are discussed under Logical combination.

COMBINATIVE SEPARATION

Three (or more) threats come after black defences in all possible combinations of triple (quadruple), dual and unique mates. Optionally (and preferably) in addition to these there should be at least one black defence which prevents all threats and introduces a new mate.

Pattern:

Combinative Separation									
1	~	a	b	c	d	e	f	g	(h)
X	ABC	ABC	AB	AC	BC	A	B	C	(D)

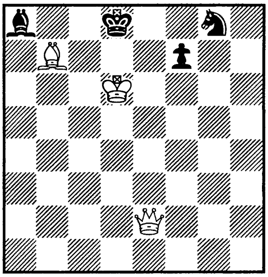


339

DAWSON, Thomas R.
British Chess Magazine 1947

#2

339: 1. ♘f5! ~ 2. ♘g3^{A},♘d6^{B},♕d4^{C}#, 1... g1♘ 2. A/B/C#, 1... g1♗ 2. A/B#, 1... g1♖ 2. B/C#, 1... ♘c8 2. A/C#, 1... ♘b5 2. A#, 1... g1♕ 2. B#, 1... ♗xc7 2. C#.



340

MALEIKA, Gerhard
3.hm Deutsche Schachzeitung 1982

#2

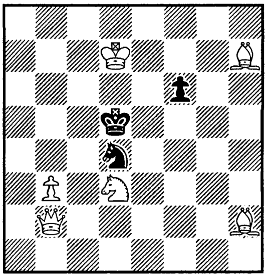
340: 1. ♕g4! (2. ♕c8^{A}/♕d7^{B}/♕xg8^{C}#), 1... f6 2. ABC#, 1... ♘h6 2. AB#, 1... ♗xb7 2. BC#, 1... ♔e8 2. CA#, 1... ♘f6 2. A#, 1... ♘e7 2. B#, 1... f5 2. C#.

★ **Other example** 969.

→ ***See also:*** *Maleika Blend; Progressive Separation.*

COMBINATIVE SEPARATION, SECONDARY

Three (or more) threats after a random removal of black piece come after correction moves by that piece in all possible combinations of triple (quadruple), dual and unique mates. Optionally (and preferably) in addition to these there should be at least one correction which prevents all secondary threats and introduces a new mate.



341

MACLEOD, Norman A.
hm American Chess Bulletin 1954

#2

341: 1. ♗**g1!** ~ 2. ♕xd4#, 1... ♘b5 2. ♘b4^{A}, ♘f4^{B}, ♕g2^{C}#, 1... ♘f3 2. A,B#, 1... ♘c6 2. B,C#, 1... ♘e6 2. A,C#, 1... ♘e2 2. A#, 1... ♘c2 2. B#, 1... ♘f5 2. C#, 1... ♘xb3 2. ♕xb3#^{D}.

→ ***See also:*** *Combinative Separation; Progressive Separation, Secondary.*

COMBINED PIECES [F]

Fairy pieces which are combinations of (1) two orthodox pieces, (2) an orthodox and a fairy piece or of (3) two fairy pieces and third any.

Two orthodox pieces:

Amazon or **Terror**: Queen + Knight.
Empress: Rook + Knight (proposed by Carrera in 1617 for his 10x8 board).
Strong King: King + Knight.
Princess: Bishop + Knight.
Fort: Rook + Pawn.
Dragon: Knight + Pawn, no promotion right; on 1st and 8th rank Knight; inv. T.R. Dawson.
Pawn-Knight: with promotion right (invented by Elof Wikström).
Griffin: Bishop + Pawn; no promotion right; on 1st and 8th rank Bishop.

Two orthodox pieces with split motion vs capture powers:

Queen-Rook: moves like Queen, captures like Rook.
Rook-Queen: moves like Rook, captures like Queen.
Queen-Bishop: moves like Queen, captures like Bishop.
Bishop-Queen: moves like Bishop, captures like Queen.
Rook-Bishop: moves like Rook, captures like Bishop.
Bishop-Rook: moves like Bishop, captures like Rook.
Queen-Knight: moves like Queen, captures like Knight.
Knight-Queen: moves like Knight, captures like Queen.
Rook-Knight: moves like Rook, captures like Knight.
Knight-Rook: moves like Knight, captures like Rook.
Bishop-Knight: moves like Bishop, captures like Knight.
Knight-Bishop: moves like Knight, captures like Bishop.
Rook/Bishop-Hunter/Falcon: forward Rook, backwards Bishop.
Bishop/Rook-Hunter/Falcon: forward Bishop, backwards Rook.
Demiqueen: Rook + Demibishop.
Demibishop: half of the Bishop.

An orthodox and a fairy piece:

Grazer-Bauer: Berolina-Pawn + Pawn.
Ark: Rook + Alfil.
Lama: Camel + Pawn; no right to promote.
Gnu: Camel + Knight.
Aurochs: Knight + Giraffe.
Okapi: Knight + Zebra.
Monitor or **Hippogriff**: Knight + Grasshopper.

Elephant: Queen + Nightrider.

Crowned pieces (Pieces combined with King):

Crowned Bishop: K+B = W+B (occurs as promoted Bishop in Shogi).

Crowned Rook: K+R = F+R (was a piece in the Duke of Rutland's Game, also promoted Rook Ferfil (1,1) + (2,2) Leaper in Shogi).

Centaur: King + Nightrider.

Scorpion: King + Grasshopper.

Two fairy pieces:

Alibaba: Alfil + Dabbaba.

Squirrel: Alfil + Dabbaba + Knight.

Bison: Camel + Zebra.

Dolphin: Grasshopper + Kangaroo.

Zebu: Camel + Giraffe.

Pegasus: Grasshopper + Nightrider.

Marine Pieces:

Poseidon: moves without capturing like a King and captures adjacent pieces like a Locust

Siren: moves like a Queen and captures like a Locust

Triton: moves like a Rook and captures like a Rook-Locust

Nereid: moves like a Bishop and captures like a Bishop-Locust

Squid: moves like a Knight and captures like a Knight-Locust

Prawn: moves like a Pawn and captures diagonally like a Pawn-Locust.

Many other combinations have been invented, the list could go on literally forever...

COMMENDATION

In a classified award, the category that follows the prizes and honourable mentions, and is often grouped together without ranking.

COMPENSATION [E]

In endgame: getting certain benefits in return for material or positional concessions.

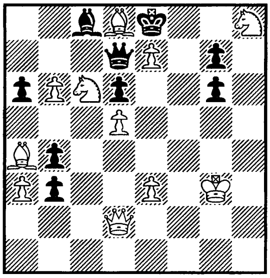
COMPLETE ANTIFORM

Logical Combination can appear in different forms: a) Protoform (Orthoform, Grundform); b) Antiform (Gegenform); c) Metaform; d) Periform; e) Paraform; f) Hold-Form, and g) Complete Antiform.

"The Antiform of a move consists of its reversal or nullification, where the direction of the will of the reversing side is opposed to the direction of the will of the moving side" (Palatz, *Deutsche Schachzeitung* 1927). For example, a simple antiform of a preparatory combination consists of the reversal of the foreplan; the antiform of an indirect foreplan results in a direct maneuver, the antiform of a direct foreplan results in an indirect maneuver. The (infrequent) complete antiform of an intersection combination will be found when an anti-interference move (of a piece leaving the intersection point) precedes a simple antiform. (Sidler: *Problemschach. Alphabetisch geordnete Begriffsübersicht*, Luzern 1968)

The antiform of a foreplan then consists of the reversal of foreplan to own advantage or its complete annulment.

The realization of an antiform requires reversal of only one foreplan, the simplest one being a critical move. A complete antiform, however, requires reversal of all foreplans. For instance, in interference combinations two kinds of elements are possible: a critical move, and an interference move. Combination of antiforms of both elements, i.e. an anti-critical move and an anti-interference move gives a complete antiform. **342** is a complete anti-Turton doubling. Black has doubled his Queen and Bishop prior to the key – an ordinary Turton doubling in defence. White proceeds to force the reversal of the entire theme, i.e. first an anti-Doubling (1...♕xa4) and then an anti-critical move (2...♗f5).



342

FUCHS, Georges M.
Hamburgischer Correspondent 1927

#5

342: 1. ♘b8! (2. ♕d3/♕f2), 1... ♕xa4 2. ♕d3 ♗f5 3. ♕d4 ♗e6 4. ♕xg7 ~ 5. ♕f8#, (3... bxa3 4. ♕xa4+ ♗d7 5. ♕xd7#).

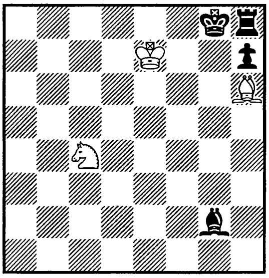
COMPLEX

A sum of:

1. all tactical elements in a variation;
2. two or more mechanisms combined together as a whole.

COMPLIANCE, SQUARES OF [E]

Such squares on the board, maneuvering on which has importance in the fight for the key squares.

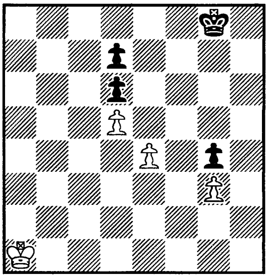


343

FARGETTE, François
1.pr Thèmes-64 1965

#8

343: 1. ♘e3? ♗f3! 1. ♘b6? ♗c6! ◆ **1. ♘d6!** ♗c6 2. ♔e6! ♗d7+ 3. ♔f6 ♗f5 4. ♘c4 ♗c8... h3 5. ♘e3 (6. ♘d5(f5)) ♗e6 6. ♔e7! ♗~ 7. ♘d5 or ♘f5. ◆ Bishop has to retain the focal position in relation to two shifting squares, but White has a tempo losing maneuver (triangulation) at his disposal.



344

LOCOCK, Charles D.
Thousand EG 1910

+

344: 1. **♔b1** ♔h8 2. ♔b2 ♔g8 3. ♔b3 (distant opposition) ♔f7 4. ♔c4 ♔g6 (4... ♔g7 5. ♔c3 ♔f7 6. ♔d2 ♔f6 7. ♔e2 ♔g6 8. ♔d3 etc.) 5. ♔d3 ♔f6 6. ♔d4 ♔g6 (6... ♔g5 7. ♔e3 and then ♔f4) 7. e5 +–, 1... ♔g7 2. ♔c1 ♔g6 3. ♔d1 ♔g5 4. ♔c2 ♔h6 5. ♔d2 ♔h5 6. ♔c3 ♔g5 7. ♔c4 ♔g6 8. ♔d3 +– ◆ White is aiming at the square d4 with black K on f6 and on the move. In this position, the squares of compliance are: d1(3)-g6, e1(3)-g5, c2-h7, c1(3)-g7, d2-h6, e2-h5, c4-f7, d4-f6 (Chicco & Porreca).

→ ***See also:*** *Opposition.*

≡ **Aliases:** Corresponding Squares; Squares of Compliance.

COMPOSER

The person who creates chess compositions.

COMPOSITION

A chess composition consists usually of a position on the chess board [1], a stipulation in the form of words [2], and the solution. A chess composition is the result of an individual creative act of one or more authors [3].

[1] In some cases, it may not be necessary to give a position, for example in case of certain mathematical chess compositions or of reconstructional problems.

[2] In some cases, a chess composition may have more than one position or stipulation (twins).

[3] The use of a computer does not result in an authorship of the computer. Nor does the compilation or publication of a computer generated database constitute the publication of one or more chess compositions.

(Extract from Codex)

Chess Compositions can be grouped in various ways. A possible grouping:

(1) puzzles, including chess mathematical problems;
(2) didactic positions;
(3) endgame studies;
(4) problems:
  (a) direct problems;
  (b) self- and reflexmateproblems;
  (c) help[stale]mate problems;
  (d) fairy chess problems;
(5) construction tasks;
(6) retroanalytical problems.

Still, the compositions may be divided into categories which partly overlap one another. They may be of particular help in classifying non-orthodox compositions. These are based on:

(1) Aim (mate, win, helpstalemate etc.);
(2) Time (direct play, seriesmover, retractor);
(3) Space (boards of different size and shape);
(4) Condition (maximummer, checkless chess etc.).

COMPOUND MOVE

An alteration of the position in one turn of play that affects more than one piece. The compound moves in orthodox chess are castling, capture and promotion.

COMPUTER-TESTING

The development of problem-solving programs started in the 1960s and 1970s, at the time when both programs and microcomputers were scarcely available. Situation improved steadily in the 1980s, and nowadays there are very specialized programs, both in commercial and free distribution, which are remarkably fast owing to the overall development of computers.

Longer problems and studies may still remain partially untested, studies despite the fact that there are also very strong chess-playing programs that help analyzing positions.

The programs facilitate composers' work significantly by giving a guarantee of the formal soundness of their compositions, but the evaluation of the thematic and artistic merits is still left to the composers, as before.

CONCURRENT MODELS

One _model mate_ is said to be concurrent with another, when the mating force is similarly disposed, except that a white unit, which controls exactly the same squares in the black _King's field_, performs that operation from different squares; or again: in mate by discovered check, when the rear unit is on the same square, and the moving unit arrives to different squares, without effect on the black King's field.

CONFIGURATION

The arrangement of the officers and Pawns in the position.

CONFIRMATION TIME

The period, usually three months, after publication of the provisional award until it is confirmed. Within that time all information about possible anticipations and flaws should be submitted to the judge or tourney director.

→ See also: Award.

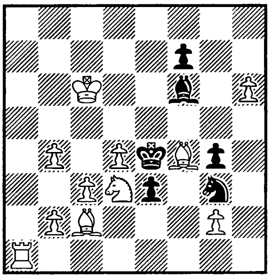
CONNECTED PAWNS [E]

"Two or more Pawns of the same color on adjacent files, as distinct from isolated Pawns. These Pawns are instrumental in creating Pawn structure because, when diagonally adjacent, they form a Pawn chain, a chain where the one behind protects the one in front. When attacking these chains, the weak spot is the backmost Pawn, because it is not protected" (Seirawan).

CONSECUTIVE FOREPLANS

There are two or more successive _foreplans_ coordinated to remove one obstacle at a time. Usually if any one of the foreplans were left out, the _main plan_ would be stranded by one remaining obstacle (see **345**). New German theorists call this **foreplan type I** (Vorplan Typ I). **346** is there to illustrate the straightforwardness of this foreplan type, as well as to give an illustration of a task achievement.

This type can occur as a combination of choice, when the right choice of the kernel move removes all (both) obstacles, while wrong choices leave one or several of them effective (see **347**).

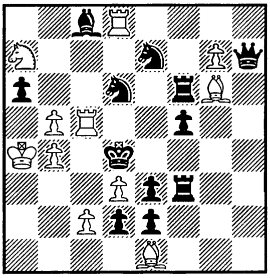


345

LORD, Frederick W.
English Chess Problems
1876

#4

345: **1. ♘c1+?** ♔xf4 2. ♘e2+ ♔g5,♘xe2! = two obstacles: flight g5 and the black Knight ◆ **1. ♗g5!** (2. ♘~#) ♗xg5 (1st obstacle removed) 2. ♖f1 ♘xf1 (2nd obstacle removed) 3. ♘c1+ ♔f4 4. ♘e2#, (1... ♔f5 2. ♖a5+ ♗e5 3. ♖xe5+ ♔g6 4. ♘f4#; 2... ♔e6 3. ♖e5+ ♗xe5 4. ♘c5#).



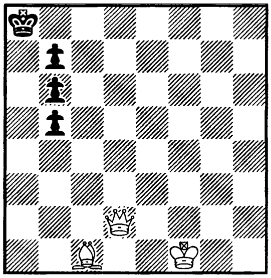
346

HALUMBIREK, Josef
4.pr Österreichische
Schachbund 1953

#7

346: 1. c3+? ♔xd3 2. ♗xf5+ ♕xf5,♖6xf5, ♖3xf5, ♘exf5,♗xf5! – 5 obstacles and as many refutations! ◆ **1. ♗h4!** (2. ♗xf6#) ♕xg7 2. ♗g3 (3. ♗e5#) ♖xg3 3. bxa6 (4. ♘b5#) ♗xa6 4. ♘c6+ ♘xc6 5. ♖xd6+ ♖xd6 6. c3+ ♔xd3 7. ♗xf5#.

347: The basic plan: **1.** ♕~? ~ 2. ♗f4 is refuted by two moves: 1... b4!,♔b8! ◆ **1. ♕d1?** ♔b8 2. ♗f4+ ♔c8! and **1. ♕e2?** b4 2. ♗f4 b3! fail. ◆ **1. ♕e1!** b4/♔b8 2. ♗f4(+) b3/♔c8 3. ♕a1/♕e8#.



347

VON HOLZHAUSEN, Walter Frh.
Deutsches Wochenschach 1913

#3

★ **Other examples:** 532, 770, 884, 1304.

≡ **Aliases:** Foreplanes, Consecutive; Koordinierter Vorplan (Ger.).

CONSEQUENT HELPMATE [F]

Fairy condition. This is a usual helpmate with the only distinction that all intermediary positions are evaluated **independently** of the earlier moves (similarly to consequent series-helpmate (ser-hc# or shc#), where the legality of the position is reconsidered after each move). In other words, helpmate in "memory-less (score-sheet-less)" chess. This feature influences the legality of the post-key solutions with respect to castlings and e.p. captures. hc-problems can contain no retro-elements, in which case they form a kind of fairy helpmate, where even if a Rook or a King moved during the solution, they can castle. (Valery Liskovets, *StrateGems* 50, 2010)

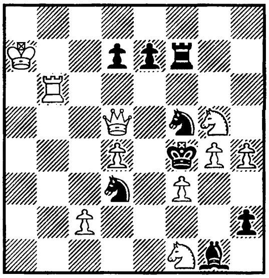
→ *See also: Chess, Consistent.*

≡ **Alias:** Consistent Helpmate.

CONSTANT CHESS [F]

A fairy condition according to which a mate is legal only if the number of moves available to the pieces or a given group of pieces is same as in the initial problem position. Apart from that condition, the mates are orthodox.

⌛ Invented by Tapani Tikkanen (1935-1985).



348

TIKKANEN, Tapani
Helsingin Sanomat 1974

#2 Constant white pawns

348: The number of moves available to white Pawns is 5. ◆ **1. ♖f6!** ~ 2. ♕e4#, 1...♘d~ 2. ♘g3#, 1... ♘c5 2. ♕xf5#, 1... ♘f2 2. ♕e5#, 1... ♗xd4+ 2. ♕xd4#.

CONSTRUCTION

Consists of the set-up of chessmen on the board as a static element, and the solution with a possible virtual play as a dynamic one.

A central constructional element is the **principle of economy** which has a number of aspects: economy of force, space, (stale)mating positions, time, tactical means, play and motivation of moves, not necessarily in this particular order.

Within these elements and alongside with them comes most importantly the **thematic unity** and, somewhat paradoxically, **variety**. Some would like to add to the list the **difficulty of solution**.

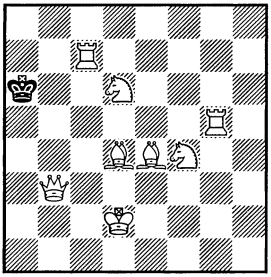
Different schools of composition and individuals stress certain aspects of economy and content more than others, but to all of them apply the universal principle of getting the most thematic content out of the least of means in terms of economy.

It is difficult to discuss the above-mentioned principles without a great number of concrete examples or reference to what does not represent good construction. The characteristics of good as well as bad construction is discussed under various titles, such as *By-Play, Defensive Motif, Economy, Economy of Aim, Disqualification, Dual, Force, Superfluous, Formal Criteria, Fringe Variation, Heavy, Ideal Form, Idle Piece, Light, Main Variation, Motif, Night Watchman, Obscurity of Aim, Piece, Technical, Pin, Artificial, Pin, Technical, Play, Quiet, Prolonged Play, Promoted Force, Purity of Aim, Repetition, Method of, Setting, Task Problem, Theme vs Idea* and *Unity of Variations.*

CONSTRUCTION TASK [F]

A form of non-orthodox problem in which the composer aims to achieve a setting showing the maximum possible moves of a single type, such as checks, mates, stalemates, stalemate releases etc. The record is published not as a problem to be solved but as a challenge to other composers to improve on it. If two composers achieve the same maximum record, the more economical setting is deemed to hold that record. The first construction task dates from 1848 (see **349**) with the stipulation: "Maximum moves for eight white pieces only; black King on board, not in check". (*"The Encyclopedia of Chess"*, ed. Harry Golombek, Batsford, London 1977.)

Interestingly, in **350**, which is solved by all 117 possible white moves, the wPg7 is superfluous: without it the white Rook and Bishop gain four additional moves to substitute four Pawn promotions.

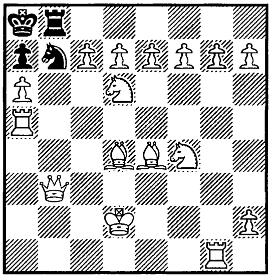


349

BEZZEL, Max F. W.
Deutsche Schachzeitung 1848

Maximum moves for eight white pieces only, Black King on board, not in check

349: 100 moves. Has been shown to be the maximum possible on normal board.



350

LUUKKONEN, Emil
Uusi Suomi 1936

#2 How many solutions?

350: All White's 117 moves. ◆ Compare Bezzel's problem for similarities!

→ ***See also:** Domination Problem; Independence Problems.*

CONTINUATION

In three- and more-movers and in selfmates a sequence of moves leading to a (self-) mate in the stipulated number of moves. Often synonymous to "variation".

CONTINUATION, QUIET

A sequence of moves in a problem or study in which White neither captures nor checks. Quiet continuations are usually considered valuable owing to their non-aggressive nature and difficulty.

CONTINUOUS PROBLEM

A peculiar kind of twinning: a key move leads to a new position with the same stipulation but different solution. A twinning can be

(1) irreversible, when it is not possible to solve by retracting the key;

(2) reversible, when the new position is solved by a retraction of the key and restoration of the diagram position (Perpetuum Mobile!)

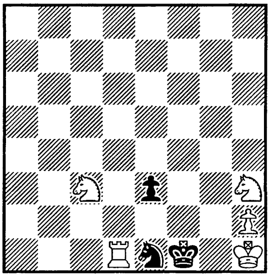
Three particular forms have been defined as themes:

(a) **Pauly Theme**. In a tempo-threemover after a key move arises another threemover the set play of which is equal to the solution of the first position and vice versa (see **351**).

(b) **Pittler Theme**. A pseudo block threemover with a two-move set play. In the solution, after black defence, arises the position of a *complete block* twomover (see **352**).

(c) **Kraemer Theme**. A complete block problem where after the key arises another complete block problem which cannot be solved by retraction of the key move. Instead there is another key (see **353**).

⌛ Wolfgang Pauly (1876-1934); Wolfgang von Pittler (1900-1934); Adolf (Ado) Kraemer (1898-1972).

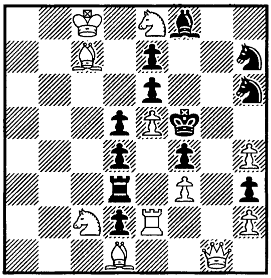


351

PAULY, Wolfgang
Chemnitzer Tageblatt 1927

#3 b) after the key

351: a) *1... e2 2. ♘e4 exd1♕ 3. ♘g3# ◆ **1. ♖a1!** e2 2. ♘b1 ♘~ 3. ♘d2# ◆ b) **1. ♖d1!** etc.

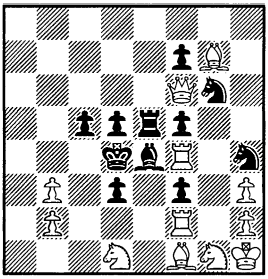


352

VON PITTLER, Wolfgang
L'Alfiere di Re 1924

#3 b) after the key: #2

352: *1... ♖~,♘6~,♘7~,♗g7 2. ♘xd4,♕g4,♕g5, ♘xg7# ◆ **1. h5!** ~ 2. ♕g6#, 1... ♘g5 2. ♔d7! ♖b3 3. ♘xd4#, 2... ♖~ 3. ♘xd4#, 2...♘g~ 3. ♕g6#, 2...♘h~ 3. ♕g4#, 2... ♗g7 3. ♘xg7# ◆ (Alas, cooked by 1. ♘g7+! ♗xg7 2. ♕xg7 etc.).



353

BERHAUSEN, Fritz
1.pr Essener Anzeiger 1927

#2 b) after the key

353: a) *1... d2,♘g2 2. ♖xd2,♘xf3# ◆ **1. ♖2xf3!** (~), 1... d2,♘g2,♘xf3 2. ♘e2,♖xd3,♘xf3# etc. ◆ b) **1. ♘e3!** (~), 1... d2,♘h~ 2. ♘c2,♘xf5# etc.

★ **Other examples:** 215, 516, 1599, 1691.

CONTROLLER

In *formal tourneys* a neutral person who receives the compositions and forwards them to the judge. Usually he also contributes to the publication of the award and receives the claims made against it.

≡ **Aliases:** Director; Tourney Director.

COOK

A second key move, unintended by the composer. A cook is a serious flaw, and invalidates a problem. The publication of cooked problems was once common, but in the modern era computers can be used to check for cooks, and cooked problems are rarely published. (definition from *FIDE Album*).

★ **See example** 139.

COOK-TRY

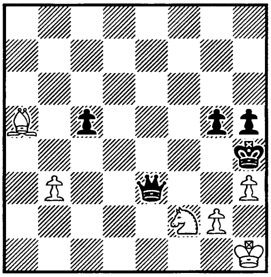
A term coined by Brian Harley to refer to keys that, at a quick look, are tempting moves (checks, captures of conspicuous units etc.) but have so little artistic value that if they solved the problem they were certainly cooks.

⌛ Brian Harley (1883-1955).

CORDES' DOMINATION [E]

Bishop, assisted by King and two Pawns, takes a focal position and forces black Queen and King to submit under a mating threat. After Cordes, the theme has been applied by Kaminer, Rinck, Troitzky and Cortlever.

⌛ Heinrich Cordes (1852-1917).



354

CORDES, Heinrich
Rigaer Tageblatt 1895

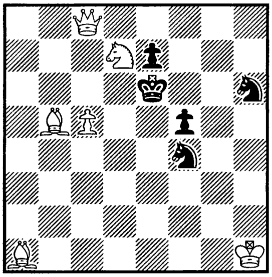
+

354: **1. ♗c7!** ♕e1+ 2. ♔h2 ♕xf2 3. ♗d6!, (3. ♗e5? g4!) ♕f4+ 4. g3+ ♕xg3+ 5. ♗xg3#.

CORNER TO CORNER THEME

1. The longest horizontal, vertical, or diagonal move of a line-piece from one corner of the board to another. The key in **355** is the longest possible anticritical move. In **356** the white Queen makes three successive corner-to-corner moves: a vertical, horizontal and diagonal respectively.

2. The march of a piece, White or Black, from one corner of the board to another. In **357** the white King travels along the longest diagonal from h1 all the way up to a8.

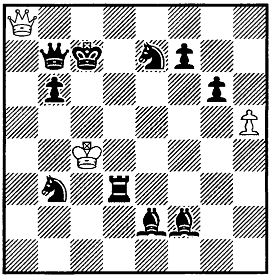


355

NORLIN, Adolf
Nordisk Skaktidende 1879 / (v)

#2

355: **1. ♗h8!** (~), 1... ♔f7 2. ♘e5#, 1... ♔d5 2. ♕c6#, 1...♘f~ 2. ♗c4#, 1... ♘d5 2. ♘e5#, 1... ♘h~ 2. ♕g8#, 1... ♘f7 2. ♘b6# ◆ The key avoids a self-interference (e.g. **1. ♗b2?** ♔f7! 2. ♘e5?).

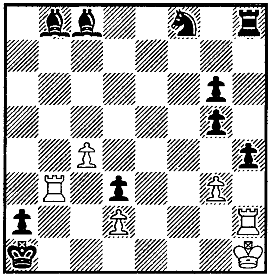


356

BARBE, Albert
Leipziger Illustrierte Familien-Journal 1861

h#3

356: 1. ♕h1 ♕a1 2. ♔b7 ♕xh1+ 3. ♔a6 ♕a8# ◆ Three successive corner-to-corner moves of ♕. The first vertical, the 2nd horizontal, and the 3rd diagonal.



357

RUBENS, Nathan
1.pr Chess Review 1933

#10

357: 1. ♔g2! h3+ 2. ♔f3 g4+ 3. ♔e4 ♗f5+ 4. ♔d5 ♗e6+ 5. ♔c6 ♗d7+ 6. ♔b7 ♗c8+ 7. ♔a8 ♗b7+ 8. ♖xb7 ♗xg3 9. ♖h1+ ♗e1 10. ♖xe1#.

★ **Other examples:** 759, 863, 1104, 1357, 1430.

CORRECTION

Any move which carries an erroneous effect but also an advantageous effect which prevents the utilization of that error can be called "a correction" or "corrective move". This concept is the basis of many groups of chess problem themes. For instance, in a *total dual avoidance* such move corrects itself (whereas the utilization of the error may never happen). In a pair of *partial dual avoidance* two black defences alternatively correct each other. In *black correction* (*Correction, Black*) a corrective move compensates the removal error of thematic piece. Opposite, in *arrival correction* (*Correction, Black, Arrival*) a move of specific piece to thematic square or line corrects arrival of another, usually impersonal (or dummy) piece.

The correction may show itself in Black defensive as well as in White attacking strategy.

★ **See example** 1524.

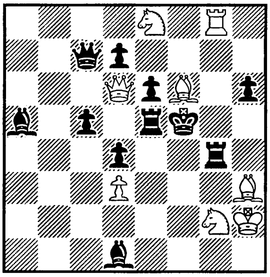
CORRECTION PLAY

In their *Thema-Boek* (Eindhoven 1948) F. W. Nanning and A. M. Koldijk recognized the following forms of correction play:

Ordinary Correction: The weakening is a removal, the strengthening an arrival. In **358**: 1...♖e~ 2.♘h4# (removal) is corrected by 1...♖e2! (arrival).

Pre-Correction: The weakening is an arrival, the strengthening a removal. In **359**: 1...♘de3 2.♗e5# (the weakening is an interference, thus arrival) but not 2.♖f6?? (strenghtening is an indirecte pinning, thus removal).

Neutralization: The weakening is a removal, the strengthening also, or: weakening and strengthening are both arrivals. For instance, in **360**: 1...♘c~ 2.♘f4# (weakening is the opened line a4-d7, so removal) but not 2.♗d5? (strengthening is the opened line a8-d5, also removal).

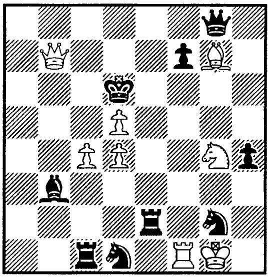


358

DRESE, Gerardus H.
Tijdschrift v. d. NSB 1929

#2

358: 1. ♗h8! ~ 2. ♕f8#, 1...♖e~ 2. ♘h4#, 1... ♖e2 2. ♗xg4#, (1... ♕xd6,♕d8 2. ♘xd6,♕xe5#).

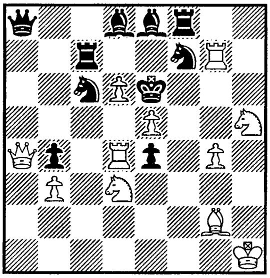


359

FERREAU, Wilhelm
Dortmunder General-Anzeiger 1932

#2

359: 1. ♘h6! ~ 2. ♘f5#, 1... ♘ge3 2. ♖f6#, 1... ♘de3 2. ♗e5#, etc.



360

BANYAI, József
hm Magyar Sakkvilág TT 1941

#2

360: 1. ♗xe4! ~ 2. ♗f5#, 1...♘c~,♘cxe5 2. ♘hf4,♘df4#, 1...♘f~,♘fxe5 2. ♗d5,♘c5#.

CORRECTION, BLACK

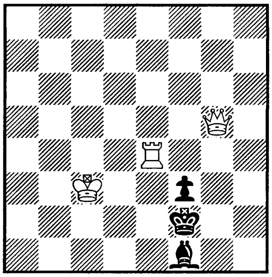
A random move of black piece, a **primary defence**, carries a harmful effect, called **primary error** (or **general error**) which White can utilize (to mate) with the **secondary threat** (or a **contingent threat**). However, the same black piece can play so to compensate the primary error and prevent the secondary threat, but this **corrective move** (or simply **correction**) has a new disadvantageous effect, a **secondary error** which White can utilize.

In **361** a general error of the black Bishop's random move is opened e1-g1 line. A correction 1...♗g2! still opens the same line, but closes the line for the white Queen thus preventing the secondary threat 2.♕g1. However, there is a secondary error, a selfblock on g2, which allows Queen to mate from h4. Miniature **362** is one of the first examples with two corrections of the black Knight.

Tertiary Black Correction. As all possible moves of one piece carry the same *removal effect* as its random move, raising the play to higher degrees is possible only by gradual accumulation of (line-)arrival weaknesses in its corrective moves. The only one arrival weakness can be repeated by the same piece in two parallel variations, and that is the interference on the same line. In a classic **363** the secondary error – unpin of the white Bishop – is materialized after the secondary correction 1...♘d3!. The next correction 1...♘d7!! repeats the same error but prevents its utilization. However, it carries a third error, a selfblock on d7, which allows new mate.

If taken out of context and observed without the primary defense landings of the Knight to d-line form the *arrival correction* (*Correction, Black, Arrival*). It can be concluded that a black correction of higher degree consists of the random move and the one degree lower arrival correction.

Quaternary Black Correction. The chess geometry does not allow one piece to close the line of another in a narrow space of a twomover. However, in one move longer problems it is possible to extend the action of a line-piece along the bent line, thus providing more spots for arrival of another piece to it. In a surprisingly economical **364** the black Bishop gradually deprives the black Rook of access to b6, then d6 and finally e6.

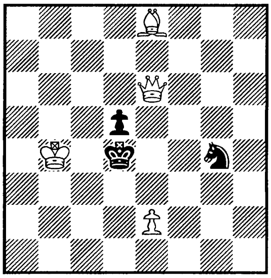


361

LOYD, Samuel
Musical World 1859

#2

361: 1. ♖e1! (~), 1... ♗~ 2. ♕g1#, 1... ♗g2 2. ♕h4#, 1... ♔xe1 2. ♕d2#.

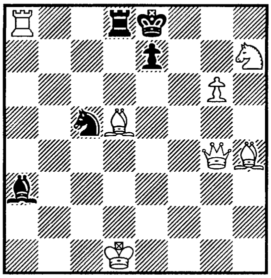


362

ASPA, Rosario
Illustrated London News 1845

#2

362: 1. ♗g6! (~), 1... ♘~ 2. e3#, 1... ♘e3 2. ♕f6#, 1... ♘e5! 2. ♕b6#.



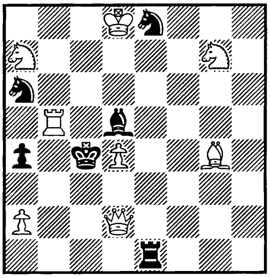
363

MANSFIELD, Comins
1.pr Australian Meredith Ty 1928

#2

363: 1. ♕e2! ~ 2. ♕xe7#, 1... ♘~ 2. ♕b5#, 1... ♘d3 2. ♗c6#, 1... ♘d7 2. ♗f7#, (1... e~ 2. ♖xd8#).

364: 1. ♖a5! ~ 2. ♖xa4+ ♘b4 3. ♖xb4#, 1... ♗~ 2. ♕c2+ ♔b4/♔xd4 3. ♖xa4/♘f5#, 1... ♗c6! 2. ♘c8 (♕c2+?) ♖b1 3. ♗e2#, 1... ♗e6!! 2. ♘xe8 ♘c5 3. ♖xc5#, 1... ♗e4!!! 2. ♗e6+ (♕c2+?/♘c8?/♘xe8?) ♗d5 3. ♗xd5#.



364

MLADENOVIĆ, Miodrag
3.hm Olympic Tourney
2009-10

#3

★ **Other examples:** 26, 29, 69, 208, 215, 355, 385, 401, 437, 449, 460, 614, 704, 754, 816, 898, 954, 1045, 1100, 1109, 1148, 1175, 1288, 1422, 1587, 1646.

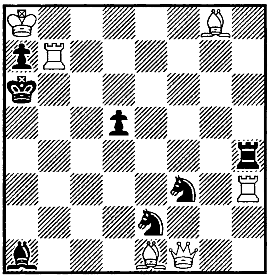
≡ **Aliases:** Fortgesetzte Verteidigung (Ger.); fV (Ger.).

CORRECTION, BLACK, ARRIVAL

To defeat the threat Black must play one of his pieces to thematic square (or line). A **primary defence** is a dummy arrival on this square. It makes a **primary error** which allows White to realize the *secondary threat* (Threat, Secondary). The arrival of another black piece to thematic square (or line) makes the same primary error, but corrects it by some provision against the secondary threat. However, this move carries a **secondary error** which allows White another mate (or continuation). After the key in **365** the black Bishop's move to d4 is a pure dummy arrival, while moves by each of other four black pieces prevent the secondary threat but introduce additional errors which are utilized by White. Thus, here we see four arrival corrections on d4.

Tertiary Arrival Correction. As the dummy arrival contains all possible arrival errors, raising the play to higher degrees is possible only by gradual accumulation of removal errors of corrective moves. In that respect **366** is not a pure arrival correction since a dummy piece on d5 would allow two mates (♕f4 and ♕e6). On the other hand, in **367** the primary defence 1...♖c5 has exactly the same effect as if a powerless black stone was there; the secondary defence 1...♘dc5! prevents 2. ♕h7 but unguards g5; the tertiary defence 1...♘ec5!! avoids both errors by giving a potential flight on e6, but carries the third weakness by opening e-file. There is only a handful existing problems showing a clear tertiary arrival correction.

Quaternary Arrival Correction. This involves one more defence and accumulation of another error. The same parallel as above can be made between **368** where "something" on d5 would give two mates (♕c8 and ♖xc4) and the ugly keyed but thematically unambiguous **369** with clear gradual weakening on the black King's field.

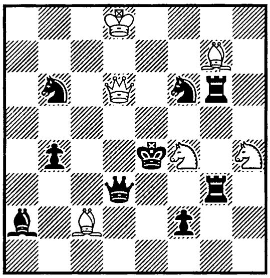


365

LOSHINSKY, Lev I.
The Problemist 1930

#2

365: 1. ♕f2! (2. ♕xa7#), 1... ♗d4 2. ♕xe2#, 1... ♘ed4 2. ♕a2#, 1... ♘fd4 2. ♖a3#, 1... ♖hd4 2. ♖h6#, 1... d4 2. ♗c4#.

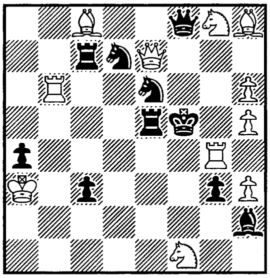


366

PAPE, Edouard
Good Companion 1919

#2

366: 1. ♘e2! ~ 2. ♕d4#, 1... ♗d5 2. ♕f4#, 1... ♘bd5! 2. ♕e6# (2. ♕f4?), 1... ♘fd5!! 2. ♕e5# (2. ♕f4?,♕e6?), (1... ♔e3 2. ♕xd3#).



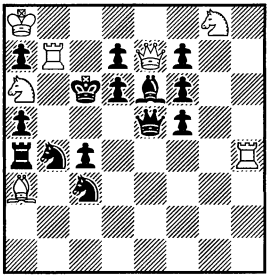
367

MARI, Alberto
L'Alfiere di Re 1922

#2

367: 1. ♖b5! ~ 2. ♘e3#, 1... ♖cc5 2. ♕h7#, 1... ♘dc5! 2. ♕g5# (♕h7?), 1... ♘ec5!! 2. ♕xe5# (♕h7?/♕g5?).

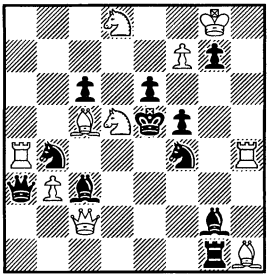
368: 1. ♕f8! ~ 2. ♘e7#, 1... ♗d5 2. ♕c8#, 1... ♘cd5 2. ♖xc4# (♕c8?), 1... ♘bd5 2. ♘b8# (♕c8?/♖xc4?}, 1... d5 2. ♕c5# (♕c8?/♖xc4?/ ♘b8?), (1... ♔d5 2. ♘e7#).



368

GOLDSCHMEDING, Cornelis
1.hm Probleemblad 1943

#2



369

VELIMIROVIĆ, Milan
The Problemist 1976

#2

369: 1. f8♕! ~ 2. ♕d6#, 1... cxd5 2. ♕xg7#, 1... ♗xd5 2. ♕xc3# (♕xg7?), 1... ♘fxd5 2. ♗d6# (♕xg7?/♕xc3?), 1... ♘bxd5 2. ♘xc6# (♕xg7?/♕xc3?/♗d6?), 1... ♔xd5 2. ♕d6#.

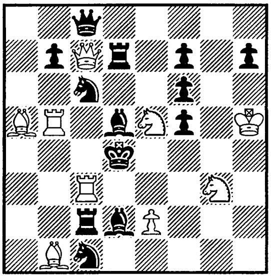
= **Alias:** Arrival Correction.

CORRECTION, BLACK, ARRIVAL, CYCLIC

1. In regard of changed mates. Three (or more) *arrival correction* (Correction, Black, Arrival) pairs on three different squares cyclically met by as many thematic mates so that each mate is once a *contingent threat* (Threat, Secondary), i.e. meets a dummy arrival, and once is answer to the corrective move. **370** is a single phase presentation of theme, while editors don't have the knowledge of any multiphase example.

2. In regard of changed nature. Three tries featuring three black defences on the same square so that each of them is once a primary defence (i.e. is equal to a dummy arrival), once a correction, and once a refutation. In **371** mates are changed in all thematic variations, which with all three defences (involving two additional changes) in actual play make the Cyclic Refutations theme (though one mate short of a perfect set of 9).

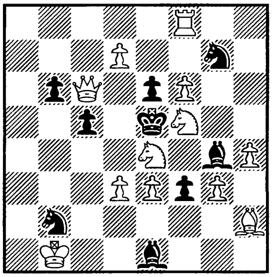
370: 1. e4! ~ 2. ♘f3#, 1... fxe4 2. ♘f5#^{A}, 1... ♗xe4! 2. ♕b6#^{B}, 1... fxe5 2. ♕b6#^{B}, 1... ♘xe5! 2. ♗b6#^{C}, 1... ♗xc3 2. ♗b6#^{C}, 1... ♖xc3! 2. ♘xf5#^{A}.



370

GOLDSCHMEDING, Cornelis
1.pr NBvP 59. TT 1945

#2



371

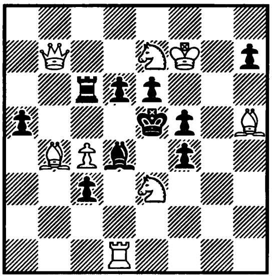
VELIMIROVIĆ, Milan
1.pr Mat Plus 1994

#2

371: (*1... exf5/♗xf5 2. ♕d6#) ◆ **1. ♘c3?** ♗xf5, exf5!?,♘xf5! 2. ♕c7,♕d5,? # ◆ **1. ♘xc5?** exf5, ♘xf5!?,♗xf5! 2. d4,♕xe6,? # ◆ **1. ♘f2?** ♘xf5, ♗xf5!?,exf5! 2. ♘xg4,g4,? # ◆ **1. ♘g5!** ~/♔xf5 2. ♕e4#, 1... ♗xf5 2. ♘xf3#, 1... exf5 2. ♘f7#, 1... ♘xf5 2. ♕xe6#.

CORRECTION, CONSECUTIVE

The same black piece carries out corrections in successive moves.



372

SAMMELIUS, Carel J. R.
1.pr Nanning MT 1959

#3

372: 1. ♘g2! ~ 2. ♘xc6+ ♔e4 3. ♖xd4#, 1... ♗g1 2. ♗xc3+ ♔e4,♗d4 3. ♕b1,♖e1#, 1... ♗b6! 2. ♗f3 (3. ♘xc6#), 2... ♖~,♖c5! 3. ♗xd6,♗xc3#, 1... ♖~ 2. ♖e1+ ♗e3 3. ♗xc3#, 1... ♖xc4! 2. ♕f3 (3. ♕xf4#), 2... ♗~,♗c5! 3. ♗xd6,♘c6#, (1... ♔e4 2. ♗xd6 ~ 3. ♕xc6#).

= **Alias:** Correction, Successive.

CORRECTION, NORMAL

A piece's random move is refuted by opponent, owing to a general error. The piece corrects the general error by playing to a particular square.

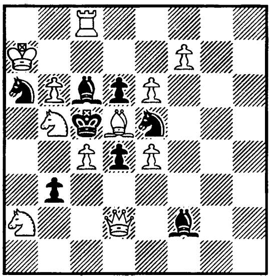
According to Nanning and Koldijk (*"Thema-Boek"*, 1948) one of three types of Correction Play.

→ ***See also:*** *Correction, Black; Correction, White.*

CORRECTION, THREAT

A random removal of white thematic piece introduces the initial threat, but also introduces a general error which Black can use to defeat. No other move by white thematic piece can prevent that defence by providing a mate in reply to it. So instead of correcting the general error it corrects the actual threat. For the sake of completeness, the initial threat should recur after some other defence. **373** is an early example with four threat corrections and reccurence of the initial threat after the key.

Tertiary Threat Correction. A white piece introduces a threat by its random move, which is defeated by a black defence. Correction move by this same white piece prevents the initial threat and substitutes it with a new threat, which is defeated by another black defence. There is a defence that permits initial threat. The key by this same white piece prevents both, initial and secondary threats and substitutes them with a new threat. Both, initial and secondary, threat is brought in by mate transference after an adequate defence. **374** is one of rare thematically complete examples that correctly accumulates harmful and advantageous effects in primary, secondary and tertiary attack of the white Knight, though with the absence of a primary white error.

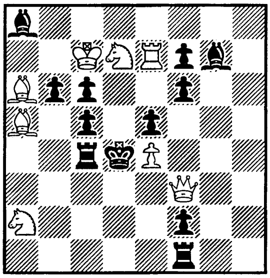


373

HANNELIUS, Jan
1.pr Suomen Shakki 1950

#2

373: (*1... ♗e1 2. ♕xd4#) ◆ 1. ♘a3? ~ 2. ♕a5#, 1... ♗e1! (2. ♕xd4?) ◆ 1. ♘bc3? ~ 2. ♘a4#, 1... ♘c7! ◆ 1. ♘xd6? ~ 2. ♘b7#, 1... d3! ◆ 1. ♘c7? ~ 2. ♘xa6#, 1... ♘xc4! ◆ **1. ♘xd4!** ~ 2. ♘xb3#, 1... ♗xd4 2. **♕a5#** (the initial threat recurs!), (1... ♘xc4 2. ♖xc6#).



374

RICE, John M.
1.hm Phénix 2004

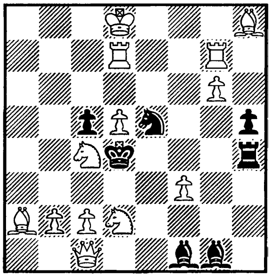
#2

374: 1♘d~? ~ 2. ♖d7#, 1... ♗f8! ◆ **1. ♘xe5!?** ~ 2. ♕d3# (♖d7?), 1... fxe5 2. ♖d7#, (1... ♖c3 2. ♗xc3#), 1... ♖d1! ◆ **1. ♘xc5!!** ~ 2. ♘b3# (♖d7?, ♕d3?), 1... bxc5 2. ♖d7#, 1... ♖xc5 2. ♕d3#, (1... ♚xc5 2. ♗xb6#, 1... ♖b1 2. ♕xf2#, 1... ♖b4 2. ♕c3#).

★ **Other examples:** 1019, 1548.

CORRECTION, TOTAL

A black correction where the secondary threat exists, but there's not physical move by the thematic black piece after which White can play it. **375** is a peculiar problem showing 9 different mates after the moves by a single Knight. How come? Of course, the ninth mate is the one that could meet the "Knight in the air" move if there was any.



375

RICE, John M.
2.pr Stella Polaris 1968

#2

375: **1. ♕e1!** ~ 2. ♕xe5#, 1... ♘~ 2. ♕xh4# (but there's no Knight move which would allow this mate!), 1... ♘xc4 2. ♘b3#, 1... ♘d3 2. c3#, 1... ♘xf3 2. ♘xf3#, 1... ♘g4 2. ♕e4#, 1... ♘c6+ 2. dxc6#, 1... ♘xd7 2. ♖xd7#, 1... ♘f7+ 2. ♖gxf7#, 1... ♘xg6 2. ♖xg6#.

CORRECTION, WHITE

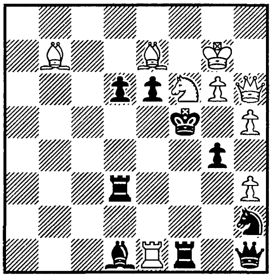
A random move, a **primary try** (or primary attack), by white thematic piece is refuted by black thematic defence. However, white piece can play so that it prevents that defence or provides with a mate for it. There should be at least two or more options for such **secondary attacks**, each of which carrying the **secondary error** used by Black to defend himself, so only one move solves the problem.

A prototype problem **376** shows theme in a more complete form, known as **Pedersen Theme**, which requires that the primary try carries the error, a **primary weakness**, usually the abandonment of the mate set for Black's thematic defence.

The original definition by the inventor Eigil Pedersen was: *"White correction: In the initial position White has set mate to Blacks's thematic move. White abandons it with the random move of his thematic piece and Black takes advantage of it in his primary defence. White has at least two correction moves, after which Black would cut his own lines harmfully with his primary defence, but he refutes White secondary attacks. Finally, Black has to interfere with his line piece. There are at least two changed mates after Black's primary defence."*

Tertiary White Correction. Raising the White correction to higher degrees consists of gradual introduction of provisions for previous errors and accumulation of new errors. As in the *black correction* (Correction, Black) while the primary weakness, if any, lies in a removal effect of the move by thematic white piece, all subsequent errors are introduced by arrival effect. The only effect that can be repeated is the closure of white line. Thus a tertiary attack consists in repeating the secondary error and providing the means to cope with it. The complete chain of corrections in **377** starts with a random removal of ♘d5 with unguard of f6 as a primary error and the mate set for 1...♘f6! is not possible any more. The correction 1.♘c3!? provides new response (2.♗g4#) but closes the line a3-e3 which Black utilizes with 1...♗xc4!. White continues with 1.♘e3!! which, besides another provision for thematic black move (2.♕xg3#) again closes the same line a3-e3, but also provides response for 1...♗xc4 2.♘xc4#. A similar relation to the key move has another secondary correction 1.♘f4!? with g5-e3 as thematic line. Thus, the key is effectively a double tertiary correction!

Quaternary White Correction. Unlike Black, in a twomover White has two moves at his disposal and it gives enough time for a white piece to close the bent line of another white piece more than twice. Following the same logic as for a tertiary correction, White's attacks in **378** gradually shorten the white Queen's bent line g4-d2 by Knight moves to c3, d4 and f4.

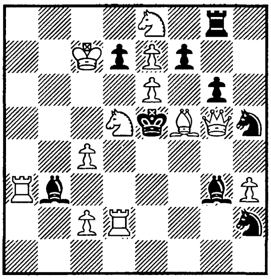


376

PEDERSEN, Eigil
Skakbladet 1947

#2

376: *1... ♘f3 2. hxg4# ◆ **1. ♘~?** ♘f3! ◆ **1. ♘d7?** ♘f3? 2. ♗e4#, 1... e5! ◆ **1. ♘d5?** ♘f3 2. ♕f4#, 1... ♗e2! ◆ **1. ♘e4?** ♘f3? 2. ♘g3#, 1... ♔e5! ◆ **1. ♘xg4!** ~ 2. ♕g5#, 1... ♘f3 2. ♗e4#, (1... e5 2. ♗d7#).



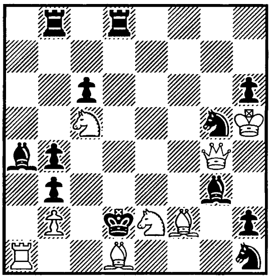
377

KOVAČEVIĆ, Marjan
1.pr M. Stošić MT 1995-96

#2

377: *1... ♘f6 2. ♕xf6#, 1... gxf5 2. ♕e3#, 1... ♗xc4 2. ♖e3# ◆ **1. ♘d~?** ♘f6! ◆ **1. ♘c3!?** ♘f6 2. ♗g4#, 1... ♗xc4! (2. ♖e3?) ◆ **1. ♘f4!?** ♘f6 2. ♗xg6#, 1... gxf5! (2. ♕e3?) ◆ **1. ♘e3!!** ~ 2. ♖d5#, 1... ♘f6 2. ♕xg3#, 1... ♗xc4 2. ♘xc4# (2. ♖e3?), 1... gxf5 2. ♕xf5# (2. ♕e3?), (1... ♘f4 2. ♕f6#, 1... fxe6 2. ♗xg6#, 1... dxe6 2. ♖a5#).

378: *1... ♗b5 2. ♕xb4#, 1... ♖e8 2. ♕d4# ◆ **1. ♘c1?** ♘f3! ◆ **1. ♘c3!?** ♘f3 2. ♘3e4#, 1... ♗b5! (2. ♕xb4?) ◆ **1. ♘d4!!?** ~ 2. ♕e2#, 1... ♘f3 2. ♘xf3#, 1... ♗b5 2. ♘dxb3#, 1... ♖e8! (2. ♕xb4?, ♕d4?) ◆ **1. ♘f4!!!** ~ 2. ♕e2#, 1... ♘f3 2. ♘e4#, 1... ♗b5 2. ♘xb3# (2. ♕xb4?), 1... ♖e8 2. ♕d7# (2. ♕xb4?,♕d4?).



378

BARTOLOVIĆ, Hrvoje
hm Die Schwalbe 1955

#2

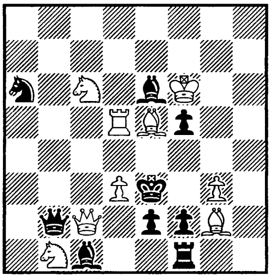
★ **Other examples:** 426, 427, 669, 936, 1080, 1082, 1175, 1279, 1306, 1411, 1495, 1533, 1536, 1537.

≡ **Aliases:** fA (Ger.); Fortgesetzte Angriff (Ger.); White Correction.

CORRECTION, WHITE, ARRIVAL

Here, opposed to "normal" *White correction* (Correction, White), instead of a single white piece creating a general error and then correcting it in subsequent variations, different pieces arriving at the same square create a comparable effect of general error and correction. In **379** a dummy arrival to d4 creates a **primary error** in view of the white self-obstruction. Corrections with the Pawn and the Knight repeat exactly the same error, but compensate with provision of new mates for thematic black defence 1...♕b8. Note that the Rook's move to d4 is not a pure dummy arrival since it preserves the guard of d3.

Tertiary White Arrival Correction. Arrival of a dummy white piece creates a **primary error** which is corrected by arrival of another piece. However this adds a **secondary error** which is further corrected by arrival of a third piece. Assuming that the primary error in **379** is only an obstruction, then 1.d4!? repeats the same error providing a new mate to compensate, but also adds a **secondary error** by means of self-interference. Finally, 1.♘d4!! repeats these two errors but compensates both by provision of new mates.



379

GOLDSCHMEDING, Cornelis
4.hm Stella Polaris 1973

#2

379: *1... ♕b8 2. ♗d4#, 1... ♕xc2 2. ♗f4# ◆ **1. ♖d4?** ♕b8! ◆ **1. d4?** ♕b8 2. ♕c3#, 1... ♕xc2! ◆ **1. ♘d4!** ~ 2. ♗f4#, 1... ♕b8 2. ♕xe2#, 1... ♕xc2 2. ♘xc2#, (1... ♗xd5 2. ♘xf5#, 1... ♕xd4 2. ♗xd4#).

CORRIDOR

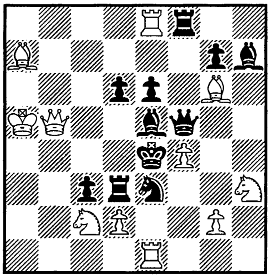
This term is sometimes used to designate a line between the pinned and the pinning piece, sometimes for a line between the pinned piece and the piece it hides, and sometimes for both.

COSTACHEL THEME

Black pins a white piece and closes a black line. The pinned white piece mates by moving along the pin-line (Pelle move).

Note: This is actually a Cristoffanini Theme where the closing of a black line is mandatory.

⧗ Octav Costachel (1911-1987).



380

COSTACHEL, Octav
Revista Româna de Şah 1936

#2

380: **1. ♘b4!** ~ 2. ♕xd3#, 1... ♗d4 2. ♕d5#, 1... ♗f6 2. ♕xf5# ◆ etc.

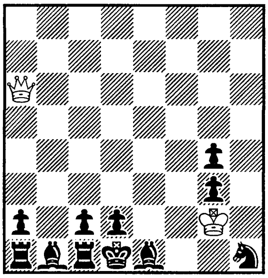
→ ***See also:*** *Cristoffanini Theme.*

COUNTER EXCHANGE

An English equivalent to German's *"Kontrawechsel"*, which is one form of Option combination, one of the basic forms being: 1.A? a! (1...b? 2.B), 1.B? b! (1...a? 2.A); 1.X! a/b 2.B/A . This is in fact a little extended form of what in two- movers is known as Banny Theme, but logical renderings like **381** tend to be three- or more-movers. In **382** the pattern is different: 1.X? b! (1...a 2.A), 1.Y? a! (1...b 2.B), 1.Z! b/a 2.B/A#, because White's 1st and 2nd moves are made by different pieces. ombination can also find a cyclic rendering, for instance: 1.X? a! 1.Y? b! 1.Z? c! 1.W! a/b/c 2.Y/Z/X.

It should be noted that the combination cannot always be easily translated into the patterns above, because in essence the letters signify plans, not just particular moves.

Counter Exchange With A Changed Key Piece. Like a "Counter exchange", but White makes his key with another piece, because the key piece(s) of the try-play must not compromise itself/themselves too early. The try-play is built on the false order of selection of these two pieces. **383**.

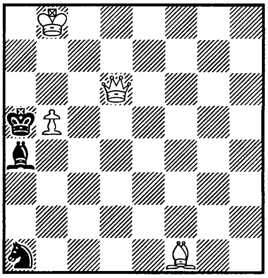


381

ORLIMONT, P. A.
Wiener Schachzeitung 1931

#3

381: 1. ♕c4?^{A} ♘f2!^{a} (1... ♗f2?^{b} 2. ♕e6^{B}) ◆ **1. ♕e6?**^{B} ♗f2!^{b} (1... ♘f2^{a} 2. ♕c4^{A}) ◆ **1. ♕c6!** (~), 1... ♘f2^{a} 2. ♕e6^{B}, 1... ♗f2^{b} 2. ♕c4^{A}.

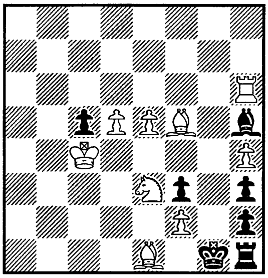


382

SPECKMANN, Werner
1.pr Schach-Echo 1957

#3

382: 1. ♔c7? ♘c2!^{b} 2. ♕d2+ ♘b4 3. ?, 1... ♘b3?^{a} 2. ♕a3^{A} ♘~ 3. ♕c3# ◆ **1. ♔b7?** ♘b3!^{a} 2. ♕a3+ ♘c5+!, 1... ♘c2^{b} 2. ♕d2+^{B} ♘b4 3. ♕c7# ◆ **1. ♔a7!** (~), 1... ♘c2^{b} 2. ♕d2+^{B} ♘b4 3. ♕c7#, 1... ♘b3^{a} 2. ♕a3^{A} ♘~ 3. ♕c3#, (1... ♗~ 2. ♕a3+).



383

SPECKMANN, Werner
Deutsche Schachzeitung 1942

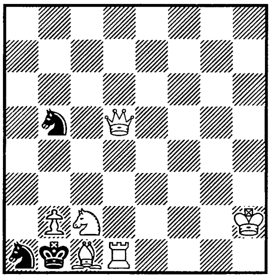
#4

383: 1. ♗d7? ♗e8! 2. ♖f6 ♗f7! 3. ♖xf3 ♗xd5+ ◆ **1. ♗e6?** ♗f7! 2. ♖f6 ♗e8! 3. ♖xf3 ♗b5+ ◆ **1. ♖f6!** ♗e8 2. ♗e6 ♗f7 3. ♖xf3 ~ 4. ♖g3# 1... ♗f7 2. ♗d7 ♗e8 3. ♖xf3 ~ 4. ♖g3#., (2... ♗h5 3. ♖f4 ♗~ 4. ♖g4#; 1... ♗g4 2. ♖f7,8 ♗~ 3. ♖g7,8+).

★ **Other examples:** 528, 1409, 1466.

COUNTER LINE-CLEARANCE

This is very imperfect two-move equivalent of the so-called Turton theme of longer problems. Only the Pawn can show such a key in a twomover, and the line influenced must be a mating line, down which is to travel the influence of the mating piece. The variation in **384** 1...♘b3 2.♕xb3, shows the purpose and method of this idea (Alain C. White).



384

GALITSKY, Aleksandr V.
Semija 1894

#2

384: 1. b4! (~), 1...♘b~ 2. ♘a3# ◆ **1... ♘b3 2. ♕xb3#**, 1... ♘xc2 2. ♗a3#, 1... ♔xc2 2. ♕d3#.

COUNTERATTACKER [F]

Fairy condition. A black man, when attacked by a white one, must move to attack that white man.

COURIER CHESS [F]

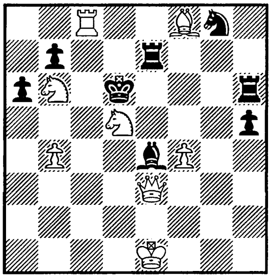
One of the European versions of chess, known since 1200. There were pieces like courier (=the modern Bishop), man (moved like King), snake, alfil and fers, among others. Furthermore, the board might have been larger than normally, for instance 12×8 squares.

≡ **Alias:** Kurierschach (Ger.).

CRISTOFFANINI THEME

Black pins indirectly a threatening white piece that mates by moving along the pin-line (*Pelle move*).

⌛ Guido Cristoffanini (1908-1980).



385

CRISTOFFANINI, Guido
Tijdschrift v. d. KNSB 1927

#2

385: **1.** ♘c7! ~ 2. ♕c5#, 1... ♗c6 2. ♕e5#, 1... ♗g6 2. ♕e6#, (1... ♗~ 2. ♘e8#).

→ ***See also:*** *Costachel Theme*

CRITICAL MOVE

A **critical move** occurs when a piece traverses the cutting-point with the object of bringing the latter into right relationship with the squares of occupation and action.

The piece executing the critical move is the *critical piece*; and after execution of critical move, the cutting-point becomes *ipso facto* the *critical square*. The piece that plays to the critical square shutting off the critical piece from its square of action is the **interference-piece**.

Johannes Kohtz added that the **sole** purpose of a critical move must be the validation (or "making utilizable") of the cutting-point.

See more under *Critical Play*.

★ **See examples:** 49, 98, 179, 372, 481, 513, 514, 772, 877, 878, 1049, 1138, 1214, 1685.

≡ **Alias:** Kritikus (Ger.).

CRITICAL PIECE

A piece which makes *Critical Move*.

CRITICAL PLAY

The play involving any form of critical move(s).

A closer look at the concept of interference can help us in explaining the nature of this move. A piece which we'll call a "Blocker" (B) closes the line of another piece, an "Attacker" (A), toward certain square or a piece – an "Object" (O).

For instance in **1033** in variation 1...b4 2.♗a4# the Pawn cuts the Rook from the square a4. The Pawn is the "Blocker" the Rook "Attacker" and the square a4 is the "Object". The squares where the Attacker, Blocker and Object are during the interference affair we will denote with letters ***a***, ***b*** and ***o***, f4 = ***a***, b4 = ***b*** and a4 = ***o***. These three fields are called the critical squares.

It is possible to define different kinds of interferences. For instance, in Holzhausen interference the Attacker and Blocker are like-motion pieces.

The definition of a critical move reads: Preparation for an interference which can be done in one of the following ways:

(a) **Ortho-Critical Move** (or shorter "Critical move"): the Attacker crosses ***b***. In **386** there are two objects, square d8 and the white King (by means of the pinned Pawn) and Black line-movers exchange their attacking and blocking roles depending on which object is concerned.

(b) **Meta-Critical Move**: the Blocker crosses ***a*** (**387**).

(c) **Meto-Critical Move**: the Blocker crosses ***o*** (**388**) – actually an *Anti-Bristol*.

(d) **Para-Critical Move**: the Object crosses ***b*** (**389**).

Each of the moves mentioned above has a *Periform* move which is made along the line parallel to the thematic line.

The Anti-Critical move is avoidance or elimination of interference by crossing the critical square. Correspondingly, there are four ways to do it:

(e) **Anti-Ortho-Critical Move** (or shorter "Anti-Critical move"): the Attacker crosses ***b***.

(f) **Anti-Meta-Critical Move**: the Blocker crosses ***a*** (**390**).

(g) **Anti-Meto-Critical Move**: the Blocker crosses ***o*** (which is nothing but a *Bristol clearance*!).

(h) **Anti-Para-Critical Move**: the Object crosses ***b*** (**391**).

Again, each of these has its Periform. For instance, *Herlin* is a Peri-Ortho-Critical move and pericritical clearance is an Anti-Peri-Meto-Critical move.

The eight forms (a-h) given above are perhaps better explained by the following illustration:

(a) **Ortho-Critical:**
a b o
←——————— A

(b) **Meta-Critical:**
a b o
B ———————→

(c) **Meto-Critical:**
a b o
←——————— B

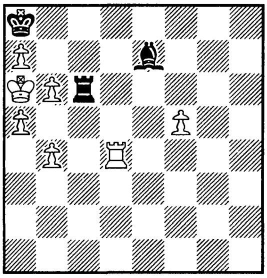
(d) **Para-Critical:**
a b o
O ———————→

(e) **Anti-Ortho-Critical:**
a b o
A ———————→

(f) **Anti-Meta-Critical:**
a b o
←——————— B

(g) **Anti-Meto-Critical:**
a b o
B ———————→

(h) **Anti-Para-Critical:**
a b o
←——————— O



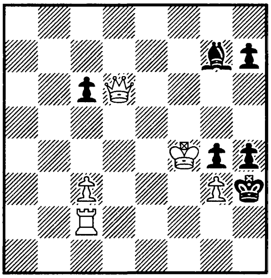
386

GIESE, Ernst
pr Latvian Problemists' Association 1934

#4

386: 1. ♖d7! ♗g5 (ortho-critical move) **2. b5 ♖h6** (also ortho-critical move) **3. f6** and now if **3. ♖xf6 4. ♖d8#** the Rook is a Blocker and the Bishop an Attacker, while after **3... ♗xf6 4. b7#** it's the other way round.

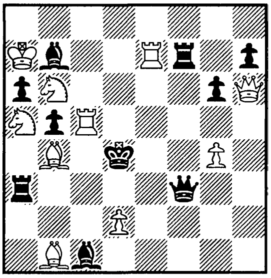
387: 1. ♕xc6? ♗h6+! 2. ♕xh6 stalemate ◆ **1. ♕e6!** h5 2. ♕xc6 ♗h6+ 3. ♕xh6 hxg3 4. ♕xh5#. ◆ Involuntary meta-critical move 1... h5.



387

ZEPLER, Erich
Die Schwalbe 1938

#4

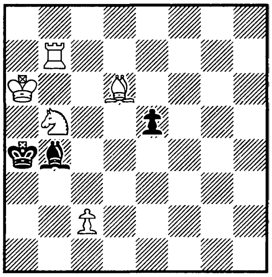


388

HANNEMANN, Knud
1.pr Skakbladet 1919-20

#3

388: 1. ♖h5! (2. ♗c5#), 1... ♗d5 2. ♘c6+ ♗xc6 3. ♗c5#, 1... ♖d3 2. ♘b3+ ♖xb3 3. ♗c5#, 1... ♖f5 2. ♕g7+ ♖f6 3. ♗c5#, 1... ♕d5+ 2. ♖e4+ ♕xe4 3. ♗c5#, 1... ♕d3 2. ♕e3+ ♕xe3 3. ♗c5#, 1... ♕f5 2. ♕f4+ ♕xf4 3. ♗c5#, (1... ♗xd2 2. ♕xd2+, 1... g(xh)5 2. ♕d6+).

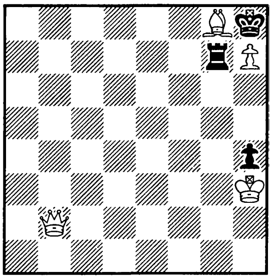


389

MONGRÉDIEN, Alfred W.
Chess Amateur 1924

#4

389: 1. ♗f8! e4 2. ♖e7 ♗xe7 3. ♗xe7 e3 4. ♘c3#, 2... ♗~/e3 3. ♖xe4+/♖e4, (1... ♗e1 2. ♖c7 etc.).

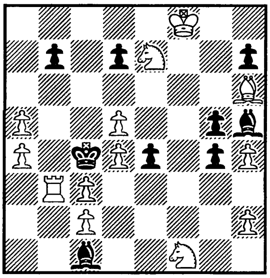


390

BRUNNER, Erich
Hessische Landeszeitung 1937

#4

390: 1. ♔h2! h3 2. ♔h1 h2 3. ♗f7 ♔xh7 4. ♕xh2#.



391

EISERT, Stephan ; REHM, Hans-Peter
Die Schwalbe 1994

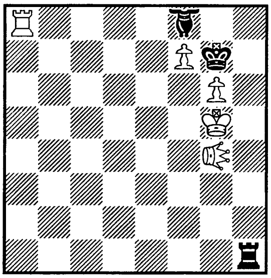
#6

391: 1. ♗xg5? (2. ♗xc1) 1... e3! 2. ♗xe3 ♗g6! ◆ **1. ♘c8!** (2. ♘b6#) (1... ♔xd5 2. ♖b5+ ♔e6 3. ♖e5+ ♔f6 4. ♗g7+), 1... ♗a3+ 2. d6 (= anti-paracritical maneuver) ♗xd6+ (2... ♔d5 3. ♘e3+ ♔~6 4. d5+) 3. ♘e7! (4. ♘e3#) ♗f4 4. ♗xg5 ~,♗xg5 5. ♗xf4,hxg5, (3... ♗xe7+ 4. ♔xe7 ♔xd5 5. ♖b5+).

★ **Other examples:** 741, 1140, 1142, 1160, 1371.

CRITICAL SHUT-OFF

Closing the line of the enemy piece after its Critical Move. Most often combined with the battery play, but very handy device in other scenarios – such as the incarceration in the ancient endgame study **392**.



392

AL-ADLI,
ca. 840

+ ♝ = Alfil
🨀 = Fers

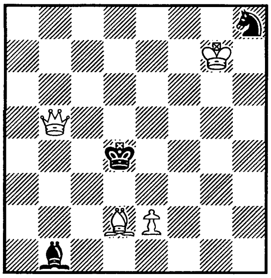
392: 1. ♖xf8 ♔xf8 2. ♔f6 (3. g7#) **♖f1+ 3. 🨀f5 ♖g1 4. g7+! ♖xg7 5. 🨀g6** winning. ♜g7 is incarcerated, and White wins by "bare King"-rule (after 5... ♖g8 6. fxg8🨀 ♔xg8), or for instance after 5... ♖xf7+ 6. 🨀xf7 with a stalemate, also considered win. The first critical sacrifice, the critical square being g6.

★ **Other examples:** 659, 1448.

→ ***See also:*** *Shut-Off.*

CRITICAL SQUARE

The key concept in a number of line combinations: a cutting point or an intersection square that a critical piece traverses to avoid or allow subsequent closure of its line. Critical square in **393** is g6, which Black first crosses for his benefit (anti-critical move 1...♗h7, stopping 3.♕f5#), then crosses (critical move 2...♗b1) or interferes (2...♘g6) for his disadvantage, allowing 4.♕f5# again.



393

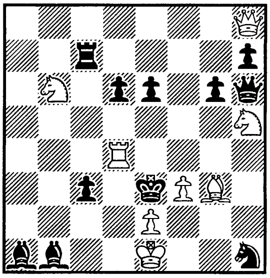
CHÉRON, André
Journal de Genève 1933

#4

393: 1. ♔f6! (2. e3+ ♔e4 3. ♕f5#), 1... ♗h7 2. ♔g5! (~) ♗b1(c2) 3. e3+ ♔e4 4. ♕f5# (2... ♘f7+ 3. ♔f4), 2... ♘g6 3. e3+ ♔e4 4. ♕f5#, 1... ♗g6 2. ♔e6 ♗f7+ 3. ♔d6.

CRITICAL TRIES

Black gains advantage of White's crossing of the critical square(s).



394

AHUES, Herbert ; VOLKMANN, Albert
1.pr Arbejder Skak 1949

#2

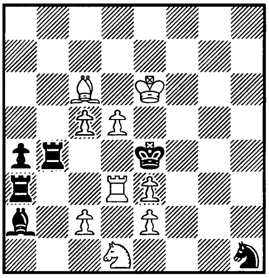
394: 1. ♖a4? ♖g7! 2. ♘c4? ◆ **1. ♖h4?** ♕g7! 2. ♗f4? ◆ **1. ♖xd6?** e5! 2. ♘d5? ◆ **1. ♖d1!** ~ 2. ♕d4#, 1... ♖g7 2. ♘c4#, 1... ♕g7 2. ♗f4#, 1... e5 2. ♘d5#, etc.

★ **Other example** 15.

CROSS PATCH THEME

A sub-variation of Grimshaw interference. Black interferences between two Rooks and one Bishop are followed by three mates, instead of four.

395: 1. ♔f6! (~), 1... ♗b3 2. ♘c3#, 1... ♗c4 2. ♖d4#, 1... ♖b3/♖c4 2. d6#, (1... ♗xd5,♗b1, ♖xd3,♘~ 2. ♗xd5,d6,cxd3, ♘(x)f2#).



395

MORTENSEN, Jan
Stella Polaris 1970

#2

→ ***See also:*** *Amen Corner Theme.*

CROSS THEME

A piece moves on its 4 orthogonal adjacent squares. Extended crosses (2 or 3 squares) are possible, too.

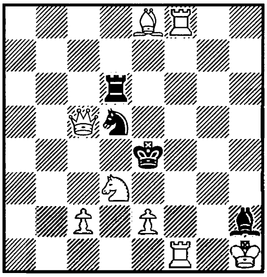
→ ***See also:*** *Cross, Rook; King's Cross Theme.*

CROSS VALVE THEME

Black opens the line for both Black and White, so that White on mating move can close another white line (theme B). Correction by the same black piece closes one white and one black line.

Also known as **Larsen-theme**, but there is also another Larsen theme...

⌛ K.A.K. Larsen dissussed the theme in *"Skakbladet"* in 1937.

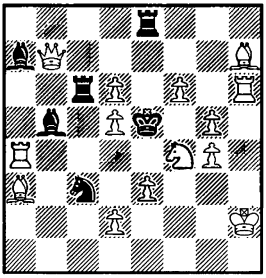


396

EKSTRÖM, Sven
Tidskrift för Schack 1942

#2

396: 1. e3! ~ 2. ♕d4#, 1... ♘~ 2. ♘f2#, 1... ♘f6! 2. ♗g6#, 1... ♘f4! 2. ♕e5#.



397

LARSEN, Karl A. K.
1.pr Skakbladet 1937

#2

397: 1. f7! (2. fxe8♕/♖#), 1...♖c~ 2. ♘g6#, 1... ♖c5! 2. d4#, 1... ♖c4! 2. ♘d3#, (1... ♖e7,♖e6, ♘xd5 2. ♕xe7,♖xe6,♖e4#).

→ ***See also:*** *Correction, Black.*

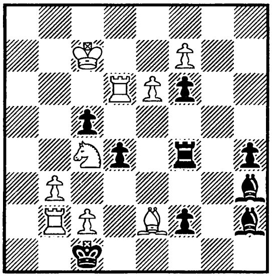
≡ **Alias:** Krydsvalve (Dan.).

CROSS, ROOK

1. Movement of the Rook on the four equivalent opposite squares, lateral from initial position. Each branch may be one, two, or three moves long, as long as they are of equal length. See **398**.

2. A task rendering, signifying Rook's movement to all available 14 squares. See **399**.

3. In endgame: Domination where the subject is a Rook which has all 14 accessible squares. See **400**.

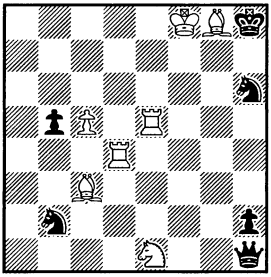


398

NANNING, Frederik W.
Tijdschrift v. d. KNSB 1936

#3

398: 1. ♖a6! (2. ♖a1#), 1... ♖g4+ 2. ♔d7, 1... ♖f3+ 2. ♔c6, 1... ♖e4+ 2. ♔b7, 1... ♖f5+ 2. ♔c8.



399

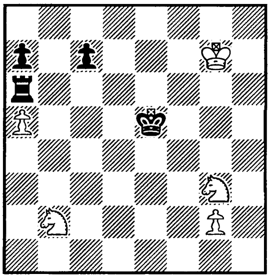
GRÖNROOS, Mikael
Mat 1980

#2

399: 1. ♖e3! ~ 2♖d~#, 1...♘h~ 2. ♖h4#, 1... ♕g1/♕g2/♘g4 2. ♖g4#, 1... ♕f1+/♕f3+ 2. ♖f4#, 1... ♕e4 2. ♖dxe4#, 1... ♘c4 2. ♖xc4#, 1... b4 2. ♖xb4#, 1... ♘a4 2. ♖xa4#, 1... ♘d1 2. ♖xd1#, 1... ♕xe1 2. ♖d2#, 1... ♘d3 2. ♖dxd3#, 1... ♕d5 2. ♖xd5#, 1... ♕c6 2. ♖d6#, 1... ♕b7 2. ♖d7#, 1... ♕a8+ 2. ♖d8# ◆ Economy record.

400: **1. ♘d3+ ♔d4** (1... ♔d6 2. ♘f5+ ♔c6 3. ♘b4+; 2... ♔d5 3. ♘b4+; 2... ♔d7 3. ♘c5+; 2... ♔e6 3. ♘c5+) **2. ♘b4 ♖e6** (2... ♖d6 3. ♘f5+) **3.**

♔f7! (Rook is trapped!) 3... ♔e5 4. ♘d3+ ♔d6 5. ♘f5+ ♔d5 (5... ♔d7 6. ♘c5+) 6. ♘f4+ +–.



400

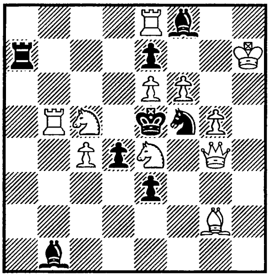
TROITSKY, Alexey A.
Deutsche Schachzeitung
1913

+

★ **Other examples:** 5, 13.

CROSS-CHECK

Check is parried by interposition (placing a piece) on the check line with simultaneous direct or indirect (battery, discovered) check to the opponent's King.



401

RINDOIEN, Ragnar
1.pr Arbejdermagasinet
1935 / after G. Guidelli

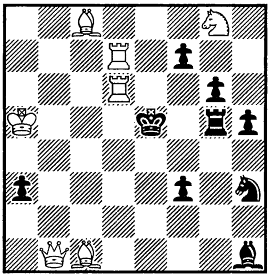
#2

401: 1. ♘d6! ~ 2. ♘f7#, 1... ♘~+ 2. ♘ce4#, 1... ♘xd6+ 2. ♘d3#, 1... exd6+ 2. ♘d7#, 1... exf6+ 2. ♘cb7#, (1... ♔xd6 2. ♕f4#).

★ **Other examples:** 258, 315, 436, 663, 670, 672, 693, 767, 910, 960, 1167, 1543, 1633.

CROSS-CHECK, FLIGHT

White responses with battery (check)mates to Black's royal battery checks.



402

WATNEY, Charles G.
1.pr Bromley Congress
1920

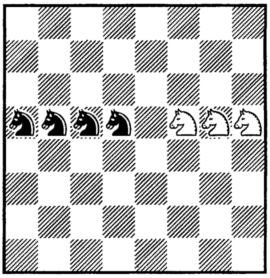
#2

402: 1. ♖d3! ~ 2. ♖e7#, 1... ♔e6+ 2. ♖7d5#, 1... ♔e4+ 2. ♖3d5#, (1... ♘f4 2. ♖e3#).

CROSSING THE DANUBE

A permutation puzzle by Samuel Loyd. Four black and three white Knights are placed on the fifth rank. It is required to change the Knights from the King's to the Queen's side of the board, without moving backwards or ever getting two Knights on the same file.

⌛ Samuel Loyd (1830-1914).



403

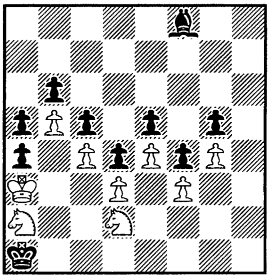
LOYD, Samuel
"Crossing the Danube"
Cleveland Voice 1877

See text

403: Irrespective of the colour, play to the vacant file: f, d, c, e, g, h, f, d, b, a, c, e, g, f, d, b, c, e, d.

CRUSADER THEME

The mating side makes all his moves by a single Knight.



404

WOODARD, Eugene
Pittsburgh Gazette Times
1912

#30

404: 1. ♘c1! 2-10. ♘e2-g1-h3-f2-d1-b2-xa4-b2-d1-f2-h3-g1-e2 15. ♘c1 a4 16. ♘e2-g1-h3-f2-d1-b2-xa4-b2-d1-f2- h3-g1-e2-c1 ♝~ 30. ♘cb3#.

CULMINATION

The most sparkling or attractive move in a moremover or endgame.

≡ **Aliases:** Climax; Finesse; Peak.

CUMULATION, METHOD OF

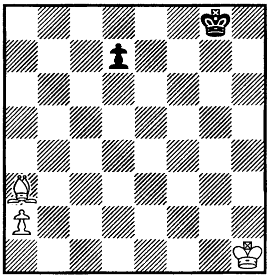
One of the means to achieve a greater expressiveness: the main idea of the problem is repeated two or more times in a single variation.

→ ***See also:*** *Repetition, Method of.*

≡ **Aliases:** Method of Cumulation; Principle of Cumulation.

CUTTING OFF THE SQUARE [E]

Interception on the way of the black King to the corner square where he can find a refuge.



405

DURAS, Oldřich
sp.pr Deutsche Schachzeitung 1908

+

405: 1. ♗b4! ♔f7 2. a4 ♔e8 3. a5 ♔d8 4. ♗d6 ♔c8 5. a6 +– ◆ or 2... ♔e6 3. a5 ♔d5 4. a6 ♔c6 5. ♗a5! +–.

CUTTING-POINT

The square where the two lines of action meet. In critical play it is also called a critical square.

≡ **Alias:** Intersection.

CYCLE

Three or more effects or elements which repeat in cyclic fashion over multiple solutions, lines of play or variations.

Elements may be moves, pieces, squares, functions of pieces, tactical devices, errors and motives of moves etc. Cycles may be open* (***AB-BC-CD-DE***; ***ABC-BCD-CDE***) or closed (***ABC-BCD-CDA***; ***AB-BC-CA***), complete (***ABC-BCA-CAB***) or incomplete (***ABC-BCA***). Cycles of various elements have been a source of inspiration for composers after the WW II, and reciprocal (***AB-BA***) and cyclic elements have very much characterized modern composing in all genres and schools.

* An open cycle is also called a Chain.

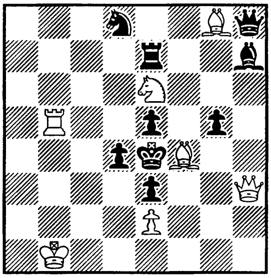
CYCLE, OF DOUBLE/MULTIPLE THREATS

Actually a combination of a subset (i.e. 2 out of 3, or 3 out of 4) of thematic threats. Wrongly termed "cycle" since the order of threatened mates is almost inevitably ambiguous and exists only if conveniently written in the solution.

Patterns:

Cyclic Double Threats	
1	~
X	AB
Y	BC
...	...
Z	NA

Cyclic Multiple Threats	
1	~
X	ABC
Y	BCD
...	...
Z	NAB



406

PILCHENKO, Vyacheslav
1.pr Probleemblad 1993

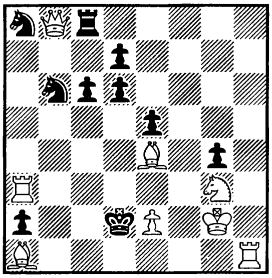
#2

406: 1. ♗xe3? (2. ♘c5^{A}/♘xg5^{B}/♕f3#^{C}) g4!^{d} ◆ 1. ♗xe5? (2. ♘xg5^{B}/♕f3^{C}/♕g4#^{D}) ♕f6!^{a} ◆ 1. ♗xg5? (2. ♕f3^{C}/♕g4^{D}/♘c5#^{A}) ♖f7!^{b} ◆ 1. ♗g3? (2. ♕g4^{D}/♘c5^{A}/♘xg5#^{B}) ♘xe6!^{c} ◆ 1. ♗h2! (2. A,B,C,D#), 1... ♕f6^{a} 2. ♘c5#^{A}, 1... ♖f7^{b} 2. ♘xg5#^{B}, 1... ♘xe6^{c} 2. ♕f3#^{C}, 1... g4^{d} 2. ♕xg4#^{D} .

CYCLE, OF MATES

Three or more mates appear in cyclic pairs (triplets,...) within a single phase (e.g. Feldmann 1. Cyclic), or are changed in two or more phases (e.g. Lačný Theme, Zagoruiko, Cyclic).

The attribute "cycle" is wrongly associated with some patterns of mates which are in fact not real cycles but rather combinations of thematic mates. For instance there is no reason why (parenthesized) threats in **406** or avoided duals in **407** must appear in that order. On the other hand, black defensive motifs in **500** clearly define the position of avoided duals in column "pin" or "guard", thus defining an explicit cycle.



407

STOCCHI, Ottavio
1.pr Ajedrez Español 1952

#2

407: *1... ♘d5 2. ♕b2# (♕b4?, ♕xd6?), 1... ♘a4 2. ♕xd6# (♕b2?, ♕b4?), 1... ♘c4 2. ♕b4# (♕xd6?, ♕b2?) ◆ **1. ♕a7!** ~ 2. ♕a5#, 1... ♘d5 2. ♖xa2# (♗c3?, ♕e3?), 1... ♘a4 2. ♕e3# (♖xa2?, ♗c3?), 1... ♘c4 2. ♗c3# (♕e3?, ♖xa2?).

★ **Other example** 1693.

CYCLE, OF MOVES

Moves of one side appear in cyclic order, either being of the incomplete ***AB-BC-CA*** or complete ***ABC-CAB-BCA*** type, in both cases closed cycles (the first and the last member of the chain are same). The moves may be in equal functions (mates against changing black defences, moves in a *helpmate*, order of moves in different variations), or in distinct functions (keys, threats, mates) etc.

Cycle of White Moves. Three (or more) physically the same white moves appear in cyclically ordered pairs in two successive moves.

For instance, in a threemover it is a cycle of 2nd and 3rd white moves in three variations. **408** is perhaps the earliest cycle of White's 2nd and 3rd moves.

In a helpmate twomover it is a cycle of 1st and 2nd white moves in three phases. In addition to cyclic white moves **409** shows cyclically changed functions of white piece.

Complete Cycle of White Moves. Three physically same white moves appear in cyclic order in three successive moves.

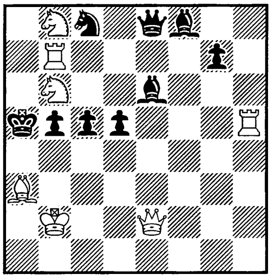
For instance, in a fourmover it is a cycle of 2nd, 3rd and 4th white moves in three variations. See the outstanding third-pin example **1544**.

In a helpmate threemover it is a cycle of 1st, 2nd and 3rd white moves in three phases. In simple and economical **410** all three solution end with *model mates*.

Cycle of Black Moves. Analogous to the "Cycle of White Moves", except that thematic moves occur in a play of Black. **411** is again an economical helpmate with model mates.

Complete Cycle of Black Moves. Analogous to the "Complete Cycle of White Moves", except that thematic moves occur in a play of Black. In selfmate **412** White forces cyclic opening of the black third-battery.

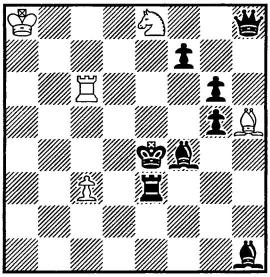
408: **1. ♕d1!** ~ 2. ♗b4+ axb4 3. ♕a1#, 1... c4 2. ♕a4+^{A} bxa4 3. ♘xc4#^{B}, 1... b4 2. ♘c4+^{B} dxc4 3. ♗xb4#^{C}, 1... d4 2. ♗b4+^{C} cxb4 3. ♕a4#^{A}.



408

MARIN, Valentin
4.pr Good Companion
1924

#3

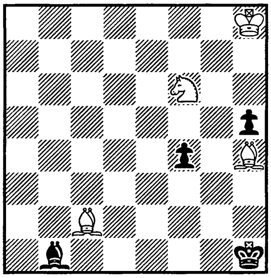


409

KORPONAI, József
1.pr Magyar Sakkszövetség
Ty 1967-8

h#2 3111

409: **1. ♕e5** ♘f6+^{A} 2. ♔f5 ♗g4#^{B} ◆ **1. ♔e5** ♗g4^{B} 2. ♖e4 ♖c5#^{C} ◆ **1. ♕d4** ♖c5^{C} 2. ♕d3 ♘f6#^{A} ◆ Changing functions of white pieces: a) active guard, b) passive guard, c) mate ◆ Knight: a-b-c; Rook: b-c-a; Bishop: c-a-b.

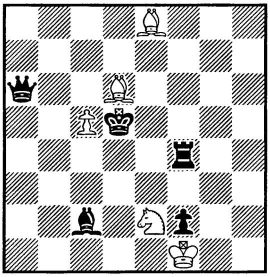


410

MINTZ, Jakov
3.pr Probleemblad 1984

h#3 311...

410: **1. ♔h2** ♗f2^{A} 2. h4 ♗e4^{B} 3. h3 ♘g4#^{C} ◆ **1. f3** ♘g4^{C} 2. f2 ♗xf2^{A} 3. ♗a2 ♗e4#^{B} ◆ **1. ♔g1** ♗e4^{B} 2. ♗d3 ♘g4^{C} 3. ♗f1 ♗f2#^{A}.

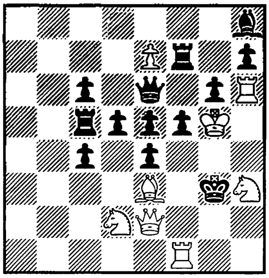


411

GRIN, Alexandr P.;
SOSEDKIN, Mikhail
1.pr Fritz-Pachman MT
1986

h#2 3111

411: **1. ♗e4^{A}** ♗a4 2. ♕c6^{B} ♗b3# ◆ **1. ♕c6^{B}** ♘g3 2. ♖d4^{C} ♗f7# ◆ **1. ♖d4^{C}** ♗b5 2. ♗e4^{A} ♘f4#.



412

TROMMLER, Sven
2.pr Deutsche Schachblätter 1993

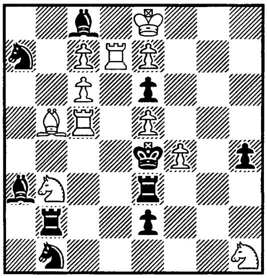
s#4

412: 1. ♖f2! ~ 2. ♘xe4+ dxe4^A 3. ♗f4+ exf4^B 4. ♕g4+ fxg4#^{C}, 1... ♕d6 2. ♗f4+ exf4^B 3. ♕g4+ fxg4^C 4. ♘xe4+ dxe4#^{A}, 1... ♖g7 2. ♕g4+ fxg4^C 3. ♘xe4+ dxe4^A 4. ♗f4+ exf4#^{B}.

★ **Other examples:** 109, 125, 186, 846, 1190, 1492, 1544, 1629, 1684.

CYCLE, OF PIECES

Usually refers to different functions of pieces of one side in different phases of play, the functions appearing in cyclic fashion ***AB-BC-CA*** or ***ABC-CAB-BCA***.

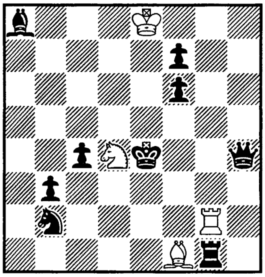


413

PETKOV, Petko A.
Shakhmatna misl 1990

h#2 b) ♘h1→b4; c) ♘h1→h7

413: a) **1. ♘xb5** ♖d3 2. ♔xd3 ♘f2# ◆ b) **1. ♖bxb3** ♖d4+ 2. ♔xd4 ♖c4# ◆ c) **1. ♗xc5** ♖d5 2. ♔xd5 ♘f6# ◆ Cycle of pieces involved on the 1st move: ♞x♗–♝x♖–♜x♘.



414

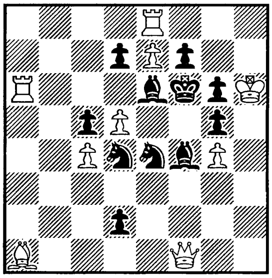
TRIBOWSKI, Marcel
1.pr harmonie 1992

h#3 311...

414: **1. ♘d3** ♖g3 2. ♘e5 ♗d3+ 3. ♔f4 ♘e2# ◆ **1. ♕f4** ♘f5 2. ♔f3 ♖h2 3. ♗e4 ♗e2# ◆ **1. ♔e3** ♗xe4 2. ♖f1 ♘e6 3. ♖f3 ♖e2# ◆ White piece-cycle: ABC-CAB-BCA ◆ 4th WCCT theme: mates on same square.

CYCLE, OF PINS

There are at least three thematic pieces ***A***, ***B*** and ***C***, which are, two in turn, essentially pinned in three phases on mating positions (and possibly being actively pinned in the course of solution). The pinned pieces appear in cycles ***AB-BC-CA***.



415

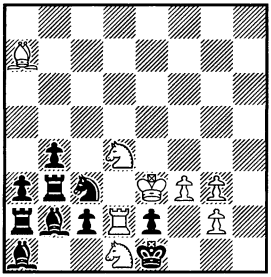
JANEVSKI, Živko
1.pr feenschach 1988

h#2 3111

415: **1. ♘f2** ♗xd4+ 2. ♗e5 ♕xf2# ◆ **1. ♘c3** dxe6 2. ♘xe6 ♗xc3# ◆ **1. ♘d6** ♕xf4+ 2. ♗f5 ♖xd6# ◆ Two of the black pieces (♝♝♞) are pinned in turn on two pin-lines, while one of them is captured on the mating move.

CYCLE, OF PROMOTIONS

Cyclic shift of promotions to at least three different pieces of one side or both sides combined in one or several phases, for instance ***AB-BC-CA***, ***ABCD-BCDA***, or ***ABC-BCA(-CAB)*** etc.



416

HUSSERL, Gideon
4.hm Israel Ring Tourney 1988

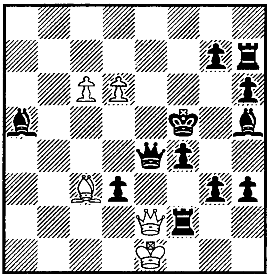
h#2 b) ♔e3→d3; c) ♘d4→c5

416: a) **1. ed1♖** ♖f2 2. c1♘ ♘c2# ◆ b) **1. ed1♘** ♖f2 2. c1♗ ♘c2# ◆ c) **1. ed1♗** ♖f2 2. c1♖ ♘d3# ◆ Cyclic promotions of two black Pawns.

≡ **Alias:** Promotions, Cyclic.

CYCLE, OF SQUARES

The key squares of a play in different variations, phases or (in helpmates) solutions appear in cyclic fashion.



417

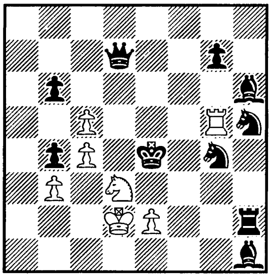
SYZONENKO, Viktor
5.hm Olympic Tourney
1990

h#2 4111

417: 1. **♗f7** ♔d1 2. ♔g6^{A} ♕g4#^{B} ◆ **1. f3** ♗d2 2. ♔g4^{B} ♕xe4#^{C} ◆ **1. ♕f3** ♕a2 3. ♔e4^{C} ♕e6#^{D} ◆ **1. ♕d5** ♕xh5 2. ♔e6^{D} ♕g6#^{A} ◆ Cycle of King's flights and Queen's mating squares.

CYCLE, OF UNPINS

At least three pieces of one side are cyclically unpinned by the other or same side in pairs in different phases or variations of a problem: ***AB-BC-CA***.



418

PÁROS, György
1.pr BTSB 1962

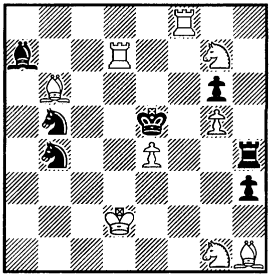
h#2 3111

418: **1. ♔d4** ♘f2 2. ♘gf6 e3# ◆ **1. ♘f2** e3 2. ♗f3 ♖e5# ◆ **1. ♘f4** ♖d5 2. bxc5 ♘xc5# ◆ Cyclic unpins of white ♖,♘ and ♙e2 on first and second halfmove.

CYCLIC FUNCTIONS OF PIECES

At least three pieces of the same side change functions in a cyclic manner, either, for instance, ***ABC-BCA-CAB***, or ***AB-BC-CA***. Functions may be tactical ones or related to functions of moves etc. In three phases of **419** two white Rooks and Sg1 have cyclic roles as a key piece, in a threat or in a post-key variation. A third-pin in **420** is demounted so that each piece is in turn once sacrificed, once used for a selfblock, and once left pinned in a mate.

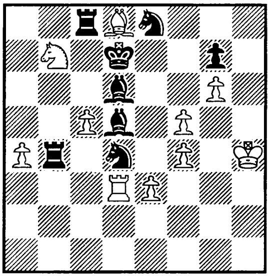
419: 1. **♘e2?**^{A} ~ 2. ♖e8#^{B}, 1... ♘d6 2. ♖e7#^{C}, 1... ♖h8! ◆ 1. **♖f6?**^{B} ~ 2.♖e7#^{C}, 1... ♖xe4 2. ♘f3#^{A}, 1... ♗xb6! ◆ 1. **♖d4!**^{C} ~ 2. ♘f3#^{A}, 1... ♖f4 2. ♖e8#^{B}, (1... ♘xd4 2. ♗c7#, 1... ♘d5 2. ♖xd5#) ◆ Cyclic functions of white pieces: A = key, mate, threat; B = threat, key, mate; C = mate, threat, key.



419

ZAPPAS, Byron
1.hm Goumondy JT 1986

#2



420

PÁROS, György
4.pr BTSB 1954

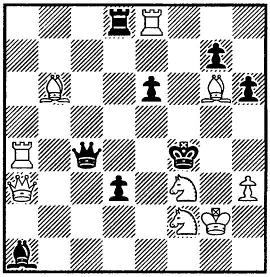
h#2 3111

420: 1. **♘b5** axb5 2. ♗c7 c6# ◆ **1. ♗e5** fxe5 2. ♗c6 e6# ◆ **1. ♗f7** gxf7 2. ♘c6 f8♘#.

★ **Other examples:** 409, 1608.

CYCLIC INTERFERENCES

Three or more pieces interfere with each other on the same square. In case of three pieces ***A***, ***B*** and ***C***: ***A*** interferes with ***B***, ***B*** interferes with ***C*** and ***C*** interferes with ***A***.



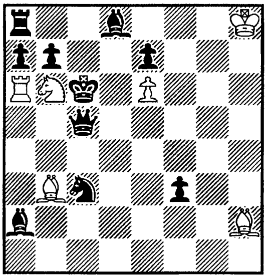
421

HICKS, Geoffrey
1.hm The Problemist 1986

#2

421: 1. **♖xe6?** ~ 2. ♗e3#, 1... ♖d4 2. ♕f8#, 1... ♗d4 2. ♖e4#, 1... ♕d4 2. ♘xd3#, 1... ♗e5! ◆ **1. ♕xd3!** ~ 2. ♕/♗e3#, 1... ♖d4 2. ♖f8#, 1... ♗d4 2. ♕e4#, 1... ♕d4 2. ♕d2#.

422: **1. ♘d5** ♘d7+ 2. ♕b6 ♗a4# ◆ **1. ♘b5** ♘c4+ 2. b6 ♘a5# ◆ **1. ♖c8** ♘xc8+ 2. ♗b6 ♘xa7#.



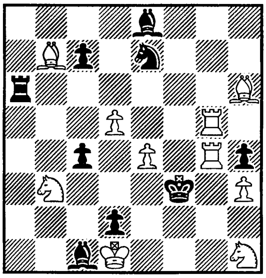
422

BAKCSI, György
3.pr Magyar Sakkszövetség 1967

h#2 3111

CYCLIC INTERFERENCES, COMPLETE

There are at least three thematic pieces ***A***, ***B*** and ***C***. When ***A*** moves to the thematic square, it interferes with ***B*** and ***C***, which would have had the positive effect that ***A*** does not have. Similarly, ***B*** interferes with ***C*** and ***A***, and ***C*** interferes with ***A*** and ***B***.



423

BOGDANOV, Evgeny
1.pl Ukrainian Team Championship 1986

#3

423: **1. d6!** ~ 2. ♖g3+ (2. ♖d5? c5/♗a4!; 2. ♖c5? ♗a4/♖xd6!; 2. ♖b5? ♖xd6/c5!), 1... ♖c6 2. ♖d5 cxb3 3. ♖d3#, 1... c6 2. ♖c5 cxb3 3. ♖c3#, 1... ♗c6 2. ♖b5 cxb3 3. ♖xb3#, (1... ♘d5 2. ♖xd5, 1... ♔e3 2. ♖g3+).

CYCLIC MAN [F]

Fairy piece. A piece standing on a normal board is allowed to move as if it were on a vertical cylinder board. It is not, however, allowed to make a full circle, i.e. return on its removal square on the same move.

⌛ Invented by E. W. Bennett.

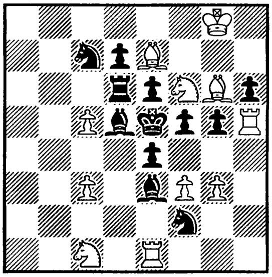
≡ **Alias:** Zyklischer Stein (Ger.).

CYCLIC OVERLOAD THEME

1. Each of several (at least 3) Black men guard two junction points. Each junction point is controlled by a different pair of men. In defence, each Black man in turn leaves one of the junction points unguarded, after which a White man moves to the square that is doubly guarded. See **424**.

2. One black man is overloaded by guard of three possible mating moves. In three variations these moves occur in cyclic order on second move which decoys the black defender, and as a mate. In **425** this scenario is skillfully doubled.

⌛ Walter J. Jacobs (1914-1982).

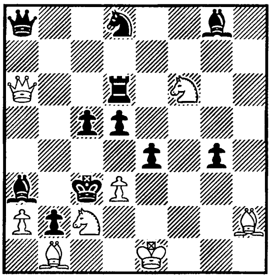


424

MATTHEWS, Robin C. O.
1.pr British CPS 1962

#3

424: **1. ♗h7!** (2. ♗xd6+ ♔xf6 3. ♖xh6#), 1... g4 2. ♘d3+^{A} exd3,♘xd3 3. f4^{B},♘xg4^{C}#, 1... ♘g4 2. f4+^{B} gxf4,♗xf4 3. ♘xg4^{C},♘d3^{A}#, 1... ♗xc5 2. ♘g4+^{C} ♘xg4,fxg4 3. ♘d3^{A},f4^{B}# ◆ 2nd and 3rd moves: ABC-BCA-CAB, full and complete cycle.



425

GAFAROV, Marsil
1.pr K. Behting MT 1967-8

#3

425: **1. ♔e2!** (2. ♗g3 ~ 3. ♗e1#), 1... ♕xa6 2. ♗e5+^{A} d4 3. ♘xe4#^{B}, 1... ♘e6 2. ♘xe4+^{B} dxe4 3. ♕c4#^{C}, 1... ♖xf6 2. ♕c4+^{C} dxc4 3. ♗e5#^{A}, 1... ♗h7 2. ♗e5+^{A} d4 3. ♕c4#^{C} , 1... ♖xa6 2. ♘xe4+^{B} dxe4 3. ♗e5#^{A}, 1... ♘c6 2. ♕c4+^{C} dxc4 3. ♘xe4#^{B}, (1... d4/♖e6 2. ♕xa3+).

★ **Other example** 846.

→ ***See also:*** *Keller Paradox.*

≡ **Alias:** Jacobs Theme.

CYCLIC PLAY

In many variations and phases, or even in one phase, of a problem a number of elements can occur in cyclic fashion: (mating) moves, order of moves, functions of pieces, errors and motives of moves etc. Common to these elements is that they can be paraphrased with help of patterns like

AB-BC-CA*, *ABC-BCA(-CAB)*.** Various Reciprocal (AB-BA***) and cyclic elements have very much characterized modern composing in all genres and schools, especially since 1940s. Examples of cyclic play can be found under titles starting with **Cycle** and **Cyclic**. Furthermore, there is a great number of themes which involve cyclic play.

CYCLIC REFUTATIONS

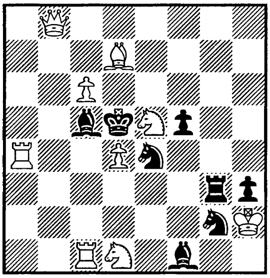
Permutation among three black moves: each takes part in all thematic tries, in one as a refutation and in others as a defence, preferably always met by different mate. All three moves are also defences in the actual play, again preferably with completely new set of mates, which would make the ideal form with 9 different mates. **426** is an early example short of the full set of 9 mates (2.♘d6 and 2.♕g8 are repeated). **427** is probably the oldest complete example with 9 different thematic mates.

The incomplete form: three thematic defences appear in tries in pairs, i.e. each defence does not participate in one phase. See **428**.

Patterns:

Cyclic Refutations - Complete				
1	~	a	b	c
X		A	B	!
Y		C	!	D
Z		!	E	F
K		G	H	I

Cyclic Refutations - Incomplete				
1	~	a	b	c
X		A		!
Y		!	B	
Z			!	C
K		D	E	F



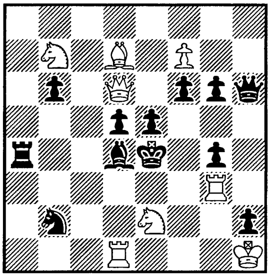
426

GRASEMANN, Herbert
1.pl Baden – Berlin 1953

#2

426: 1♘e~? ♗d6!/♗xd4!/♘d6! ◆ **1. ♘f3!?** ♗xd4, ♘d6 2. ♖xd4,♘c3#, 1... ♗d6! ◆ **1. ♘g4!?** ♗d6, ♘d6 2. ♕g8,♘f6#, 1... ♗xd4! ◆ **1. ♘g6!?** ♗xd4, ♗d6 2. ♘e7,♕g8#, 1... ♘d6! ◆ **1. ♘d3!** ~ 2. ♕e5#, 1... ♗d6 2. ♕b3#, 1... ♗xd4 2. ♘b4#, 1... ♘d6 2. ♘c3#.

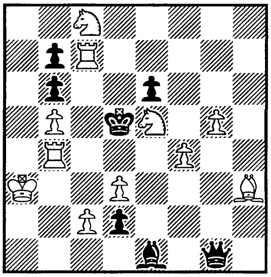
427: 1. ♕~? ♗c5!/♘c4!/♕f8! ◆ **1. ♕a3!?** ♕f8, ♘c4 2. ♖xg4,♕d3#, 1... ♗c5! ◆ **1. ♕xf6!?** ♗c5, ♕f8 2. ♘c3,♕xg6#, 1... ♘c4! ◆ **1. ♕xb6!?** ♘c4, ♗c5 2. ♕b1,♘xc5#, 1... ♕f8! ◆ **1. ♕e6!** ~ 2. ♘d6#, 1... ♗c5 2. ♕xd5#, 1... ♘c4 2. ♖xd4#, 1... ♕f8 2. ♕xg4# ◆ All possible 9 mates are different.



427

BARNES, Barry P.
1.pr Problemnoter 1961

#2



428

SELB, Hans
2-3.pr= Die Schwalbe 1950/II

#2

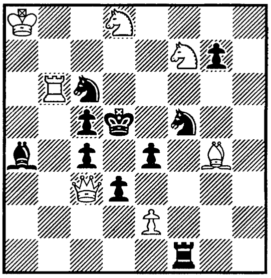
428: 1. ♘g6? ~ 2. ♘ge7#, 1... ♕c5 2. ♗g2#, 1... ♕xg5! (♕d4??) ◆ **1. ♘d7?** ~ 2. ♘f6#, 1... ♕xg5 2. ♘xb6#, 1... ♕d4! (♕c5??) ◆ **1. ♘f3?** ~ 2. c4#, 1... ♕d4 2. ♖xd4#, 1... ♕c5! (♕xg5??) ◆ **1. ♘f7!** ~ 2. ♘e7#, 1... ♕c5 2. ♗g2#, 1... ♕xg5 2. ♘xb6#.

★ **Other examples:** 371, 423.

≡ **Alias:** Virtuelles Paradenzyklus (Ger.).

CYCLIC SACRIFICES

Sacrifice of three (or more) white pieces in at least two variations or phases follow in cyclic order.



429

DEDESHIN, Viktor
1.pl Russian Championship 1977

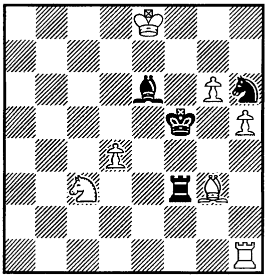
#4

429: 1. e3! ~ 2. ♕e5+^{A} ♘xe5 3. ♖d6+^{B} ♘xd6 4. ♗e6#^{C}, 1... ♘cd4 2. ♖d6+^{B} ♘xd6 3. ♗e6+^{C} ♘xe6 4. ♕e5#^{A}, 1... ♘fd4 2. ♗e6+^{C} ♘xe6 3. ♕e5+^{A} ♘xe5 4. ♖d6#^{B}.

★ **Other example** 1566.

CYCLIC SELF-BLOCK [H]

A cyclic shift of three or more self-blocks. Self-blocks may be executed by different (at least three) pieces on different squares, when one of the self-blocks may be a passive one (see **430**), or by same [at least two] pieces on at least three squares, when both pieces must block actively (see **431**).

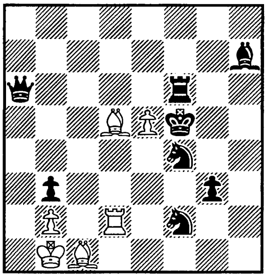


430

STOŠIĆ, Miroslav
Problem 1970 / (v)

h#2 3111

430: 1. ♔f6 ♖g1 2. ♘f5 ♗e5# ◆ **1. ♔g5** ♖h4 2. ♖f5 ♘e4# ◆ **1. ♔g4** ♘e4 2. ♗f5 ♖h4#.



431

JANEVSKI, Živko
4.hm Israel Ring Tourney 1981

h#2 b) ♖d2→a5; c) ♗d5→h5; d) =c+ ♖d2→b5

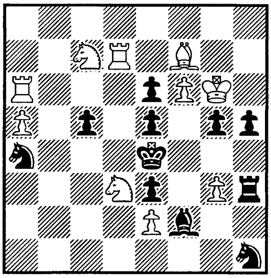
431: a) **1. ♘g4^{A}** ♖h2 2. ♘g6^{B} ♖h5# ◆ b) **1. ♘g6^{B}** ♗g2 2. ♘e4^{C} ♗h3# ◆ c) **1. ♘e4^{C}** e6 2. ♘xe6^{D} ♖d5# ◆ d) **1. ♘e6^{D}** ♗e2 2. ♘g4^{A} ♗d3#.

★ **Other example** 411.

CYCLIC SELF-OBSTRUCTIONS

In one variation the piece *A* occupies a square denying access from piece ***B*** of its own colour; in the other variation, ***B*** denies access from *C*, and in the third variation *C* denies access from *A*. The minimum number of pieces and variations is three.

432: 1. ♖xe6? ♗xg3! (♗xe6?) ◆ **1. ♗xe6?** ♘xg3! (♘xe6?) ◆ **1. ♘xe6?** ♖xg3! (♖xe6?) ◆ **1. ♖d8!** ~ 2. ♗e8, 1... ♗xg3 2. ♗xe6 ~ 3. ♗f5# (2... ♘g3?), 1... ♘xg3 2. ♘xe6 ~ 3. ♘xg5# (2... ♖g3?), 1... ♖xg3 2. ♖xe6 ~ 3. ♖xe5# (2... ♗g3?) ◆ Both White and Black cycle of Obstructions (Blockpunkt).



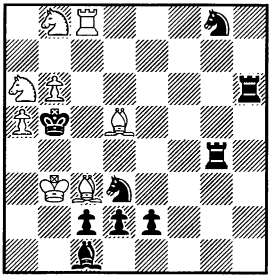
432

BREHMER, Siegfried
Essener Nationalzeitung 1937

#3

CYCLIC SUCCESSIVE REMOVAL OF MATES

In a more-mover, White has potentially three distinct mates at his disposal, but in trying to realize one of them he must give up one of these mates in turn in cyclic manner, so that Black can all the time prevent the remaining two.



433

REHM, Hans-Peter
Deutsche Schachblätter 1981

#6

433: 1. ♗c6?^{A} ♖xc6! ◆ 1. ♗c4?^{B} ♖xc4! ◆ 1. ♖c6! (2. ♘c7#^{C}) ♖h7 2. ♖c4 (3. ♗c6#^{A}) ♖g6 3. ♖c8 (4. ♗c4#^{B}) ♖h4 4. g4! ♖hxg4 5. ♖c4 (6. ♘c7#^{C}) ♖g7 6. ♗c6#^{A}.

CYLINDER BOARD [F]

Fairy condition, a “rolled up” chessboard:

Vertical Cylinder: Joined a- and h-file.

Horizontal Cylinder: Joined 1st and 8th rank.

Anchor Ring or **Torus**: Combination of vertical and horizontal cylinders, i.e. both 1st and 8th rank and a- and h-files are joined.

Vertical Möbius Board: It has a shape of a vertical cylinder, but twisted 180° so that a8 is connected to h1, a7 to h2 etc. In other words, a chessboard looks like a Möbius Strip. (Invented by Wilfried Pflughaupt in 1953.)

Horizontal Möbius Board: Like Vertical Möbius Board, only a1 is connected to h8, b1 to g8 etc.

Möbius Cylinder: Double cylinder, changed by twisting so that squares a1-d1 are connected to squares e8-h8 and squares e1-h1 to a8-d8. (Invented by B. R. Mason in 1966.)

Other cylindrical boards:

Oblique Cylinder is imagined to be wrapped obliquely round a cylinder so that two diagonals adjoin, instead of two ranks or files.

Spherical Board is imagined to be wrapped round a sphere, like a "globe" of the world, with "squares" formed between lines of latitude and longitude. Files a-d form the western hemisphere, files e-h the eastern; ranks 1 to 4 lead from the South Pole to the equator, and 5 to 8 from the equator to the North Pole.

Conventions regarding Cylinders

(1) Every move must be a finite one, with a definite stop; the endless circulation of the cylinder is not legal (as stated in the original version of Codex). The composer can, however, legalize the endless circulation by putting it into the stipulation.

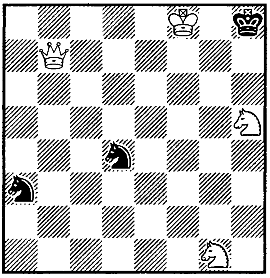
(2) A pinned piece may "temporarily" unpin itself and return at the end of its move to the same (or different) pinned positions.

(3) When a long-range piece has two open routes to the same square, these are two separate moves, and should be counted separately in a construction task on a cylinder, but they are not regarded as a "dual".

(4) On the Horizontal Cylinder or Anchor Ring the Pawns' promoting rank should be stated, unless it is irrelevant to the problem, or obvious from the setting (Piran Codex). According to Nanning and Koldijk (*Thema-Boek*, page 140) a Pawn promotion on such board is not allowed. On the other hand, Ebert, Gruber and Kühlman assert that Pawn promotions, Pawn's double-step and Castling remain unaffected (*"1000 Väter...!"*, page 274).

The initial array on Vertical cylinder is precisely the same as on the orthodox 8x8 board, and a game may be played from there using vertical cylinder moves throughout. But on a Horizontal Cylinder and Anchor-Ring the chessmen cannot legally stand in the orthodox initial array.

⧗ First time cylinder boards were mentioned in literature was by Teodoro Ciccolini in 1836. It is presumed that cylinder chess was known in Arabic chess.



434

MILLMAN, Stephen L.; VOLET, Thomas
The Problemist 1980

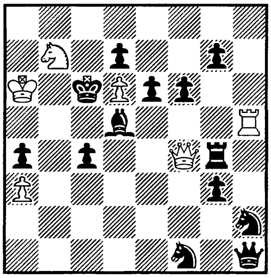
#1 a) Orthodox; b) Vertical cylinder; c) Horizontal cylinder; d) Torus; e) Vertical Möbius; f) Horizontal Möbius

434: a) **1. ♕g7#** ◆ b) **1. ♕a7#** ◆ c) **1. ♕h7#** ◆ d) **1. ♕a8#** ◆ e) **1. ♕a2#** ◆ f) **1. ♕g8#.**

CYWINSKI SELF-BLOCK

Two or more successive black self-obstructions of the same black piece for its complete blockade.

⧗ August von Cywinski de Puchala (1829-1905).



435

VON CYWINSKI DE PUCHÁLA, August
1955. Deutsche Schachzeitung 1865

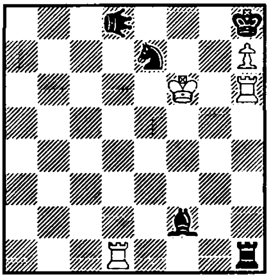
#5

435: 1. ♖h8? ♗e4! 2. ♖c8+ ♔c5 3. ♖c5+ ♔d4 4. ? – 1st obstacle ◆ **1. ♕d4?** ♖xd4 2. ♖h8 ♗f3(g2) – 2nd, new obstacle ◆ **1. ♕e4!** (1st fore-plan; thr. 2. ♕b1) ♕f3 2. ♕d4 (2nd fore-plan) ♖xd4 3. ♖h8 ♗e4 4. ♖c8+ ♔d5 5. ♖c5#.

DABBABA [F]

Fairy piece. A (0,2)-leaper which moves orthogonally two steps, being allowed to leap over another piece.

This piece deserves to be discussed briefly, since it has its origin in medieval chess. In 1140, when chess had arrived in Europe, Ferz, the predecessor of the modern Queen, who normally moved only one step diagonally, was given right to leap like dabbaba, i.e. two squares orthogonally. That right had also a promoted Ferz, but it could use its freedom only once in the course of the game.



436

CIVIS BONONIAE,
Estenze, Cod. 3., a. R. 9.
1454

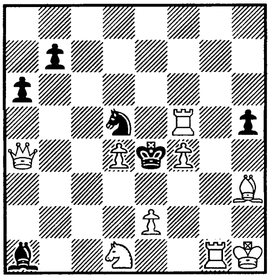
Mate in precisely 3 moves
🨇 = Fers

436: 1. ♖xd8+ ♘g8+ 2. hxg8🨇+ ♖xh6+ 3. 🨇g6#.

◆ The newly-born Fers was allowed to leap once like the modern Dabbaba. Note that in the final position the Fers is guarding h7. The composer has added the condition "precisely", thus avoiding an easy mate in two.

DAD THEME

In a direct twomover there are at least three tries by one white piece with distinct threats. In the solution, these threats become mates after defences of one and same black piece.



437

BIDULESCU, Constantin ;
BOYER, Jean-Pierre
1.pr Bulletin Problemistic
1972

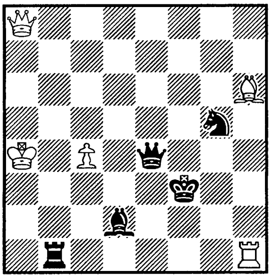
#2

437: 1. ♖1g5? (2. ♗g2#) 1... ♘b4! ◆ **1. ♖g3?** (2. ♘f2#) 1... ♘b4! ◆ **1. ♖f1?** (2. ♖e5#) 1... ♘b4! ◆ **1. ♕d7!** ~ 2. ♕xd5#, 1... d♘~ 2. ♗g2#, 1... ♘e3 2. ♘f2#, 1... ♘xf4 2. ♖e5#, (1... ♔xd4 2. ♕xd5#).

DAISY THEME [H]

Queen, black or white, moves on all eight adjacent squares.

438: 1. ♕d5 ♗xg5 2. ♔e4 ♕xd5# ◆ 1. ♔g2 ♕b8 2. **♕f3** ♕h2# ◆ 1. ♔e2 ♗xg5 2. **♕d3** ♕g2# ◆ 1. ♔g4 ♗xg5 2. **♕f5** ♕g2# ◆ 1. ♔e3 ♖f1 2. **♕d4** ♕f3# ◆ 1. ♔g3 ♖h2 2. **♕f4** ♕g2# ◆ 1. ♔f2 ♖g1 2. **♕e3** ♕g2# ◆ 1. ♔f4 ♖h3 2. **♕e5** ♕f3#.



438

ABDURAHMANOVIĆ, Fadil
sp.pr Club de Guanabara-20 JT
1976-1979

h#2 8111

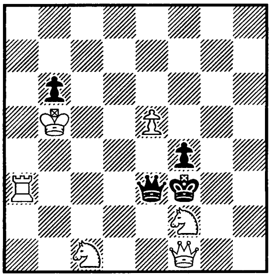
≡ **Alias:** Mayflower.

DALTON THEME

The unpinned black piece proceeds to defend by pinning (directly) its unpinner (see **439**).

Dalton 2: The unpinned black piece pins its unpinner indirectly (see **440**).

⧗ William R. Dalton (1841-1931); George Plant (1881-?).

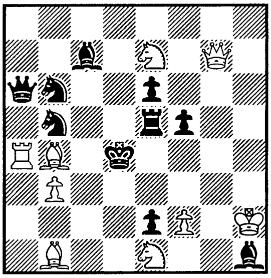


439

HARTONG, Jan
1.pr Dalton Theme Tourney
American Chess Bulletin
1920-1921

#2

439: 1. ♘cd3! (~), 1... ♕e2 2. ♕h3#, (1... ♔g3, ♕~,♕xf2,♕c5+,♕xd3+,♕xe5+ 2. ♕h3,♘e1, ♘xf2, ♘xc5,♖xd3,♘xe5#).



440

PLANT, George
Birmingham Daily Post
1920

#2

440: 1. ♕g3! ~ 2. ♕d3#, 1... ♖e4 2. ♘c2#, 1... ♖e3 2. fxe3#, 1... ♖d5 2. ♘c6#, 1... ♖c5 2. ♗c3# ◆ etc.

★ **Other example** 969.

≡ **Alias:** Plant Theme.

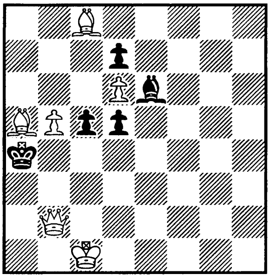
DANAAN'S GIFT [E]

A quiet sacrifice in problem or endgame the acceptance of which is very unpleasant.

≡ **Alias:** Trojan Horse.

DANISH IDEA

The indirect defence of the black move that defeats the try is in the solution replaced by a direct defence of the same black move.



441

LARSEN, Lars
2.pr Thema Danicum
1990-1

#4

441: **1. ♗b6?** (2. ♗xc5 ~ 3. ♕b4#), 1... d4! 2. ♗xc5 ♗b3! ◆ **1. ♗xd7!** (2. ♕a2#), 1... ♗xd7 2. ♗b6 ♗xb5 3. ♕a2+ ♔b4 4. ♗a5#, 1... d4 2. ♗b4 cxb4 3. ♕a1+ ♔b3/♗a2 4. ♗xe6/♕xa2#.

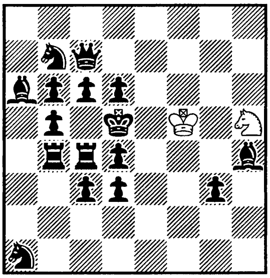
≡ **Alias:** Datskaya Tema (Rus.).

DARK DOINGS THEME

1. Problems in which White has besides the King only a Pawn or Knight against Black's overwhelming force, which White, however, wins.

2. The essay by Dr. Ottó Titus Bláthy published in 1922 in the British magazine *"The Chess Amateur"* that contained many direct and selfmate manymovers featuring the white King accompanied by only one second white piece against the complete (or almost complete) black force.

⌛ The earliest known problem of this sort dates back to 1845.



442

BLÁTHY, Ottó T.
Chess Amateur 1922

#12

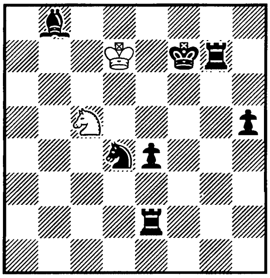
442: **1. ♘f4+!** ♔c5 2. ♘e6+ ♔d5 3. ♘xc7+ ♔c5 4. ♘xa6+ ♔d5 5. ♘c7+ ♔c5 6. ♘e6+ ♔d5 7. ♘f4+ ♔c5 8. ♔e4 (9. ♘e6,♘xd3#) d5+ 9. ♔e5 ♗f6+ 10. ♔e6 (11. ♘xd3#) ♘d8+ 11. ♔d7 ~ 12. ♘xd3#.

★ **Other example** 1324.

≡ **Alias:** Dunkle Taten (Ger.).

DAVAINE THEME [F]

Theme in "Rebirth" conditions, such as the *circe* family. Selfblock by a piece captured on the mating move.



443

LINDGREN, Bo
pr Probleemblad 1979

h#3 Circe 311...

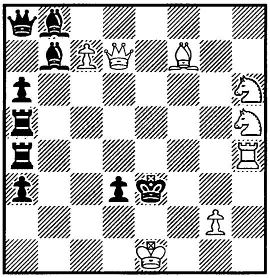
443: **1. ♗d6** ♔c8 2. ♔e8 ♘b7 3. ♖e7 ♘xd6(♗f8)# ◆ **1. ♔f8+** ♔c8 2. ♖f7 ♔d8 3. ♘e6+ ♘xe6 (♘g8)# ◆ **1. ♔g8+** ♔e8 2. ♖f2 ♘d7 3. ♖f6 ♘xf6(♖h8)#.

≡ **Alias:** Davaine.

DAWSON THEME

Double *Grimshaw interference* between either two Bishops and a Rook, or two Rooks and a Bishop.

⌛ Thomas R. Dawson (1889-1951).



444

DAWSON, Thomas R.
Western Daily Mercury
1921

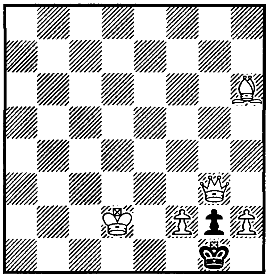
#2

444: **1. ♗g6!** ~ 2. ♕xd3#, 1... ♖d5 2. ♕h3#, 1... ♗d5 2. ♘f5#, 1... ♖e4 2. ♖h3#, 1... ♗e4 2. ♘g4# ◆ etc.

→ ***See also:*** *Grimshaw Interference.*

DAWSON TYPE [H]

Helpmate with variations branching on two first halfmoves (m.n.1.1...).



445

HUSSERL, Gideon
3.pr Israel Ring Tourney
1976

h#2 2211

445: **1. ♔h1** h4 2. g1♖ ♕h3#, 1... ♗f4 2. g1♗ ♕f3# • **1. ♔f1** f4 2. g1♖ ♕f3#, 1... ♗e3 2. g1♗ ♕h3#.

DEADLOCK [F]

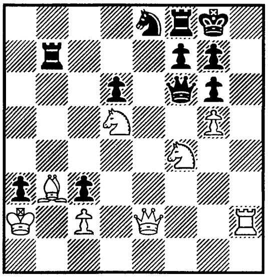
Special case of stalemate in which all moves are physically blocked.

→ *See also:* *Checklock.*

DECOY

An English equivalent to German's *"Lenkung"*: White's maneuver to either drive black unit away from guarding a line or square, or lure it to a square where it is captured or causes an obstruction. It can also be Black's defensive maneuver on a White piece to distract its attention from White's plan of attack. Decoys can be divided - according to their purpose to ad-decoys (*Hinlenkung*) and ex-decoys (*Weglenkung*). Often used by the adherents of the logical (New German) school, the terms have essentially same meaning outside that context too.

Decoys are **forced** moves **disadvantageous** to the side that executes them. The disadvantage may result either from the vacation of the initial square (the square of departure), or from the occupation of the new square (the square of arrival). The former are termed Ex-Decoy and the latter Ad-Decoy.



446

SPENS, Walter C.
English Chess Problems
1876

#3

446: **1. ♕e7!** (~ 2. ♕xf8+; ad-decoy of ♜ to the square where it will be captured later) ♖xe7 2. ♘xg6! (~ 3. ♖h8#; ex-decoy of the ♛ to leave e7 unguarded) ♕xg6 3. ♘xe7# (1... ♕xe7 2. ♘xg6 etc.).

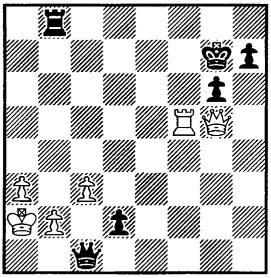
★ **Other example** 1449.

DECOY, BLACK

Black's defensive combination, in which he manipulates White's pieces to unfavourable positions in order to parry or prolong White's mating combination. Examples are found under many headings with the prefix "anti-".

DECOY, TO KEEP THE OPPONENT BUSY

An indirect combination, the purpose of which is to make the opponent (Black) waste time which White needs to carry out his plan. The combination or maneuver does not involve any other improvement of one's own (White's) or deterioration of the opponent's position.



447

LOLLI, Giambattista
Osservazioni, Bologna
1763

#7

447: White is a move away from carrying out his main plan, but he has not got it. Therefore a maneuver, which helps him gain that move: **1. ♕e7+! ♔h6!** (1... ♔g8 2. ♕e6+ ♔h8 3. ♕e5+ ♔g8 4. ♕xb8+) **2. ♕h4+ ♔g7 3. ♕d4+ ♔h6! 4. ♕f4+ ♔g7** (now White has gained the move, whereas Black's position has remained the same) **5. ♕e5+ ♔h6 6. ♖h5+! gxh5 7. ♕f6#** (5... ♔g8 6. ♕xb8+).

★ **Other examples:** 627, 655, 677, 892.

≡ **Alias:** Beschäftigungslenkung (Ger.).

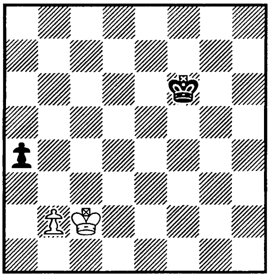
DEDICATION

Composition that is dedicated to someone, often on the occasion of birthday, some other significant event, to cherish the memory of a deceased composer, or as a token of gratitude or friendship. Dedication is normally indicated above the diagram, for instance *"dedicated to NN"*. Some dedication problems tend to be symbolic in some way.

DEDRLE MANEUVER [E]

A black Pawn is a Knight's distance from a white Pawn that is standing on the 2nd rank. Instead of attacking the enemy Pawn directly, the white King retreats to his 1st file, preventing black Pawn from advancing and, consequently, black King reaching the opposition.

⧗ František Dedrle (1878-1957).



448

DEDRLE, František
Deutsches Wochenschach 1921

+

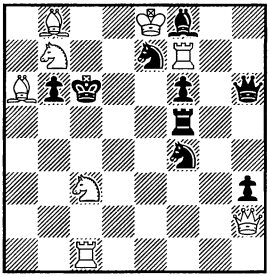
448: 1. ♔b1!! (1. ♔c3? a3! 2. b4 ♔e5 3. ♔b3 ♔d~ 4. ♔xa3 ♔c6 5. ♔a4 ♔b6 =) a3 (1... ♔e6 2. ♔a2 ♔d5 3. ♔a3 ♔c5 4. ♔xa4 ♔b6 5. ♔b4! +–) 2. b3! ♔e5 3. ♔a2 ♔d5 4. ♔xa3 ♔c5 5. ♔a4 ♔b6 6. ♔b4! +–.

DEFENCE

In direct mate problems, a black move that parries White's threat. For the sake of consistency this term denotes also black moves in a block problem, although there is no threat to be defended from.

DEFENCE ON THREAT SQUARE

Black defeats the threat by playing to the threat square. In a twomover a threat is naturally mate (**449**). In longer problems thematic white move to a threat square doesn't necessarily need to happen on the second move, but the black defence does! In **450** it is a second white move, while in **319** it occurs later. A Pawn move is not counted as thematic threat.

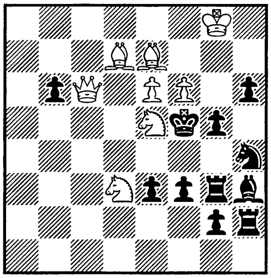


449

URSEGOV, Yakov P.
1.pr Shakhmatnaya Moskva 1971

#2

449: (1...♘f~ 2. ♕d6#) ◆ **1. ♕a2!** ~ 2. **♘d5#**, 1... **♘fd5!** 2. ♕c4#, 1... **♘ed5!** 2. ♗b5#, (1...♘f~, ♘e~ 2. ♕e6,♖c7#) ◆ etc.

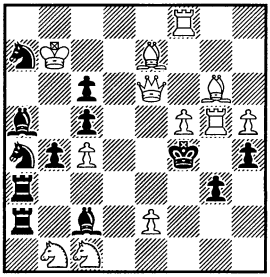


450

GRZANKOWSKI, Waclaw
1.pr Szachy 1947

#3

450: 1. ♗e8! ~ 2. **♘g4!** ~ 3. ♘xh6#; 1... **♖g4!** 2. ♘f7 ~,♔h5 3. ♘xh6,♘d6#; 1... **♗g4!** 2. ♘c4 ♗~ 3. ♘xe3#; 1... **g4!** 2. ♕d5 ♔g5 3. ♘xf3#.



451

MARANDYUK, Mikhail ; BOGDANOV, Evgeny
Thèmes 1986

#4

451: 1. ♖e8! ~ 2. ♗f6 ♗c7 3. **♘d3+** ♖d3/♘xd3 4. ♕e4/♕e3#, 1... **♖d3** 2. ♕e4+ ♔xe4 3. ♗d6+ ♔d4 4. ♖g4#, 1... **♗d3** 2. ♕e3+ ♔xe3 3. ♗xc5+ ♔f4 4. ♗e3#.

→ ***See also:*** *Umnov 2 Theme.*

≡ **Alias:** Umnov Defence.

DEFENCE SUBSTITUTION

Group of ideas in a logical combination where a good defence of one piece is prevented and replaced by a bad defence of either this or another piece.

By paying attention only to the black pieces which play in the try play, the Foreplan and the Main plan several typical themes can be recognized. They involve play of one, two or three black pieces which are in the following table identified by letters A, B and C.

Theme	Try play	Fore-plan	Main plan
Roman theme	A	A	A
Hamburg theme	A	B	A
Palitzsch-Dresden (*Dresden idea*)	A	A	B
Brunner-Dresden	A	B	B
Changed-Form-Dresden	A	B	C

Closely related are: *Swiss theme*, *Munich theme*, *Wiener theme* and *London theme*.

DEFENCE, INDIRECT

A defence that guards threatened squares or lines with concealed ways and motives, not obvious in the position.

★ **See example** 1358.

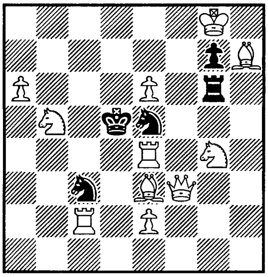
DEFENCE, PRIMARY

A random move of the defending unit, which it makes either to parry White's *primary threat* (Threat, Primary), carried by the key, or in a zugzwang position. If the key made by White is the solution, the random move (primary defence) of Black piece fails due to general error it commits. Black may try to correct the error by playing his piece onto a particular square, thus making the secondary defence.

→ ***See also:*** *Correction, Black.*

DEFENCE, SECONDARY

Black piece's correction move which is aimed at parrying White's *secondary threat* (Threat, Secondary), caused by defender's random move and the general error it committed. Correction may fail due to a *secondary error* (Correction, Black), or it may also be a refutation.



452

TIKKANEN, Tapani
1.pr BABY Ty 1960

#2

452: **1. ♕f8!** (~), 1...♘c~ 2. ♖xe5#, 1... ♘xe4 2. ♘c7#, 1... ♖~ 2. ♕d6#, 1... ♖xe6 2. ♕c5#, 1...♘e~ 2. ♕a8#, 1... ♘c6 2. ♘xc3#, (1... ♔c6,♔xe6,♔xe4 2. ♕d6,♕f7,♘xc3#).

→ ***See also:*** *Correction, Black.*

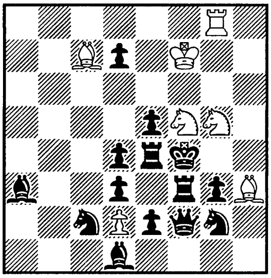
DEFENCE, TOTAL

In Fleck-type problems (Fleck theme) (and other direct problems with separation-based themes) any single defence that parries all possible threats and is followed by a new mate.

→ ***See also:*** *Fleck-Karlström Theme.*

DEFENCES, ON SAME SQUARE

In the solution of a direct problem with a threat, a kind of task where at least 3 black defences, followed by different White moves, are played on the same square. There are a number of themes with this feature.



453

LOSHINSKY, Lev I.
3.pr British Chess Federation 1958

#3

453: **1. ♘h6!** (2. ♘e6+), 1... ♖fe3 2. ♗g4 ~ 3. ♘h3#, 1... ♖ee3 2. ♗f5 ~ 3. ♘h3#, 1... ♘ge3 2. ♗xd7 ~ 3. ♘e6#, 1... ♘ce3 2. ♗e6 ~ 3. ♘h3# ◆ If a dummy played on e3,all White's 2nd moves would do.

★ **Other examples:** 152, 272, 368, 503, 684, 731, 755, 1100, 1612.

DEFENSIVE MOTIF

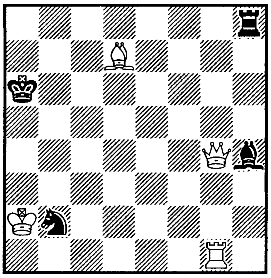
A reason why a defence parries a threat. The main tactical motives are: guarding a square or a line, closing of an opponent's line and opening a line for an own unit, obstruction of an enemy man or vacation of a square for an own piece; unpin of an own unit or pinning of opponent's, giving check or parrying one.

★ **See example** 282.

DEFLECTION

Black has a good and weak defence for White's threat. In the foreplan the good defence is eliminated and only the weak one remains.

In the "pure" deflection, Black plays both defences with same piece, whereas in "split" (*getrennt*) deflection the defences are performed by different pieces.

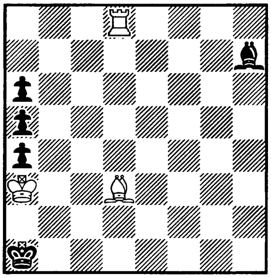


454

LOYD, Samuel
3.pr Paris Tourney 1878

#5

454: 1. ♕b4! (2. ♖g6+) ♗f6(!) 2. ♕b5+? ♔a7 3. ♗c6 ♖b8 4. ♕a5#, but 3... ♖h7!, therefore 2. ♖g7! ♗xg7 3. ♕b5+ ♔a7 4. ♗c6 ♖b8 5. ♕a5# ◆ Interference deflection, may be first intentional of its kind. The key is terrible.



455

KÖHNLEIN, Friedrich
Münchener Neueste Nachrichten 1909 / (v)

#8

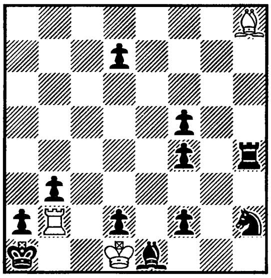
455: 1. ♖d7! ♗g6 2. ♖d6 ♗f5! (2... ♗h7? 3. ♗g6! ♗xg6 4. ♖xg6 ♔b1 5. ♖c6) 3. ♖d5 ♗e4 (3... ♗g6 4. ♗f5! etc.) 4. ♖d4 ♗f5 (4... ♗xd3 5. ♖xd3 ♔b1 6. ♖c3) 5. ♗e4! ♗xe4 6. ♖xe4 ♔b1 7. ♖c4. ◆ Deflections follow one after another, but logically different from the problem by Breuer (see **456**).

★ **Other examples:** 61, 677, 1031.

≡ **Alias:** Beugung (Ger.).

DEFLECTION, CONSECUTIVE

White's main plan is refuted by Black's (good) defence. When White tries to shut it out, there emerges new choice, when Black (again) takes refuge of his good defence. Finally, the correct key leaves Black with only one defence, and with help of that White can force Black to run out of his good defences one by one until White's main plan can be executed.



456

BREUER, Josef
5016. Die Schwalbe 1937

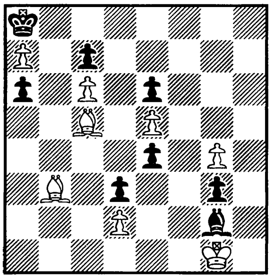
#6

456: Main plan: **1. ♗c3?** (2. ♖xb3#) ♖h3! ◆ Tries: **1. ♗d4?** ♘f3? 2. ♗c3!, 1... f3!; **1. ♗f6?** ♘g4? 2. ♗d4!, 1... ♖h6!; **1. ♗e5?** ♘g4,♘f3 2. ♗d4!, ♗c3! 1... d6! ◆ **1. ♗g7!** ♖h7 2. ♗e5 d6 3. ♗f6 ♖h6 4. ♗d4 ♘f3 5. ♗c3 ~ 6. ♖xb3#.

≡ **Alias:** Konsekutiv-Beugung (Ger.).

DEFLECTION, WHITE

White has a good attack and an inferior attack. Black tries to eliminate the good attack so that White is left with the inferior one.



457

KRÄMER, Wilhelm
Die Schwalbe 1938

#4

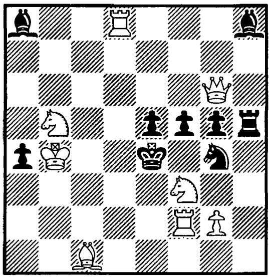
457: 1. ♗c4? (2. ♗xa6) e3 ~ 2. ♗xa6 ♗xe6 3. ? ◆ **1. ♗e3!** ♗h1 2. ♗xe6 (2. ♗c4? g2 3. ♗xa6 stalemate) ~ 3. ♗c8 ~ 4. ♗b7# ◆ Because White had to resort to the inferior attack instead of the better one, the solution prolonged to 4 moves.

≡ **Alias:** Beugung, Weisse (Ger.).

DEGENER LINE COMBINATION

In defence, Black cuts the line of a white piece toward the black King's *flight square* and simultaneously blocks another flight, guarded by the same white piece on the same line. In his mating move, White exploits the block by cutting the line of the piece who guarded the flight that Black blocked, simultaneously opening a white line to the other flight.

⧗ Udo Degener (1959).



458

DEGENER, Udo
4.pr Die Schwalbe 1984

#2

458: 1. ♖d1? (2. ♘d6#) ♘e3! ◆ **1. ♕b6?** (2. ♘d2#) ♗d5! ◆ **1. ♕a6!** ~ 2. ♕xa8#, 1... ♘e3 2. ♘d2#, 1... ♗d5 2. ♘d6#, (1... ♗b7(c6),♖h6(7),♘f6,f4 2. ♕x♗,♘xg5,♖e2,♕g6#).

DEGENERACY

The endgame situation when the Kings are accompanied by remnants of their forces insufficient for checkmate to be possible. No move by either player can win or lose.

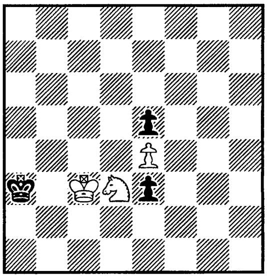
In orthodox chess the degenarate cases are: ♔ vs ♚; ♔+♘ vs ♚; ♔+♗ vs ♚; ♔+♗ vs ♚+♝ (in latter a single Bishop may be replaced by any number of Bishops on the squares of same colour).

DEGRADATION [F]

Fairy condition. Any piece with the exception of King, degrades to a Pawn when moving on the 2nd (white) or 7th (black) rank. Neutral pieces degrade to neutral Pawns.

459

JOHNSEN, Verner
1.pr Thema Danicum 1976



ser-h#17
Degradation

459: 1. e2 2. e1♖ 3. ♖xe4 4. ♖a4 5. e4 6. e3 7. e2 8. e1♖ 9. ♖h1 10. ♖h7→♙ 11. h5 12. h4 13. h3 14. h2 15. h1♗ 16. ♗d5 17. ♗a2 ♘b2→♙#.

DEMOLITION

See _cook_ and _bust_.

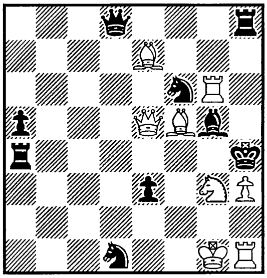
DENSMORE THEME

Black's _half-pin_ned pieces move off the pin-line interfering with their own units. In mating White takes advantage of both the pins and interferences.

⧗ Darso J. Densmore (1867-1917).

460

BOTTACCHI, Antonio
1.pr Densmore MT 1920



#2

460: 1. ♗d7! ~ 2. ♕xg5#, 1... ♗f4 2. ♖g4#, 1... ♗h6 2. ♕h5#, 1...♘f~ 2. ♕xg5#, 1... ♘h7 2. ♖h6#, 1... ♘e4 2. ♕f4#, (1... ♖g4,♖h5 2. hxg4, ♘f5#).

DENTIST FAMILY [S]

The "Dentist Family" belongs to the _Selfmate_ realm.

1. The **True Dentist** (or simply "Dentist") is a process by which a white _pin_ arrangement (with ***A*** as the pinned white piece) turns into a masked black battery following the invasion of an external black piece ***B*** into the pin-line. The masked battery is then activated by the unpinned ***A***, abandoning the battery-line and extracting ***B*** out as well, usually by means of a check to the black King. See **463**.

The other members of the Dentist Family all reach the same end result, i.e. the point where a masked black battery is created etc., but differ on the way things happen prior to that point.

2. The **Capture-Dentist** starts with a white _half-pin_ arrangement where the capture of one of the half-pinned pieces leads to a masked battery which is activated as in a true Dentist. See **461**.

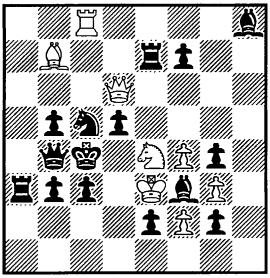
3. The **Departure-Dentist** starts with:

(a) masked black _half-battery_ arrangement, where the departure of one of its black pieces leads to a masked battery. See **462**.

(b) a masked white half-pin arrangement, where the departure of one of its white pieces leads to a masked battery. See **141**.

461

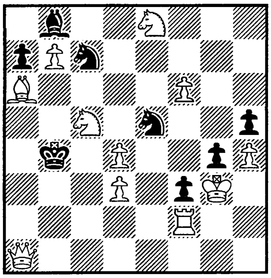
VUKČEVIĆ, Milan
1.pr T. Kardos-60 JT 1981-82



s#2

462

AVNER, Uri
4.pr Magyar Sakkélet 1982



s#3

461: **1. ♕e5!** ~ 2. ♕d4+ ♗xd4#, 1... ♗xe5 2. ♘d6+ ♗xd6#, 1... ♗xe4 2. ♕xd5+ ♗xd5#, 1... f6 2. ♕xc3+ ♕xc3#, 1... b2 2. ♘d2+ cxd2#, 1... ♖xe5 2. ♖xc5+ ♕xc5#.

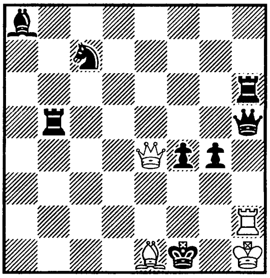
462: **1. ♘g7?** (~), 1...♘e-^{a} 2. ♕b2+^{A} ♔a5 3. ♕b5+ ♘xb5#, 1...♘c-^{b} 2. ♕a4+^{B} ♔c3 3. ♕c4+ ♘xc4#, 1... ♘xd3! ◆ **1. ♘d6!** (~), 1...♘e-^{a} 2. ♕a4+^{B} ♔c3 3. ♘b5+ ♘xb5#, 1...♘c-^{b} 2. ♕b2+^{A} ♔a5 3. ♘c4+ ♘xc4#.

★ **Other example** 140.

→ ***See also:*** *Avner Mechanism.*

DENTIST THEME [S]

A pinned white piece *x* is unpinned when a black piece *y* plays on to the pin-line. Piece *x* leaves the line and forces piece *y* (usually by means of a check) to leave the line as well, thus giving check or mate to the white King. (Definition from *FIDE Album*.)



463

PRYTZ, Rud
Chemnitzer Tageblatt 1925

s#2

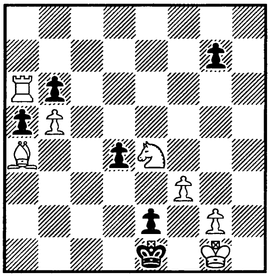
463: **1. ♗d2!** ~ 2. ♕g2+ ♗xg2#, 1... ♖b7 2. ♕b1+ ♖xb1#, 1... ♖c6 2. ♕c4+ ♖xc4#, 1... ♖d5 2. ♕d3+ ♖xd3#, 1... ♘d5 2. ♕xf4+ ♘xf4#, 1... f3 2. ♕e2+ fxe2# ◆ The most economical setting of a 5-fold rendering, repeated by other composers five(!) times after Prytz.

→ ***See also:*** *Dentist Family.*

DEPLOY

The English for German's *"Führung"*, which can also be paraphrased as "maneuver by a white unit". In a logical problem, a direct combination in which White or Black combines with own men to improve his own position. It does not involve any other deterioration of opponent's position than possibly loss of time. According to their purpose, the deploys are divided into ad-deploy (*Hinführung*), deployment to a (better) square, and ex-deploy (*Wegführung*), deployment away from a disadvantageous square. In the latter case, a white unit may block a line or square for his own man etc.

Deploys are **voluntary** moves **advantageous** to the side that executes them. The advantage may result either from the vacation of the initial square (the square of departure), or from the occupation of the new square (the square of arrival). The former are termed Ex-Deploy and the latter Ad-Deploy.



464

KIESERITZKI, Lionel
Le Palamède 1842

#4

464: **1. ♖xb6?** (2. ♖c6) d3! 2. ♖h6? gxh6! **1. ♖a7?** (2. ♖c7) d3! 2. ♖h7?? ◆ **1. ♖a8!** (2. ♖c8) d3 2. ♖h8 g5 3. ♖h1 g4 4. ♔h2#.

DEPLOY TO A SQUARE

The English equivalent to German's *"Hinführung"*. See Deploy.

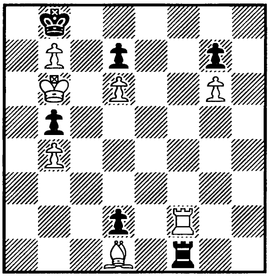
★ **See example** 464.

DEPLOYMENT OF WHITE KING

A logical combination: White's main plan is hindered by an unfavourable location of his own King. As a foreplan White deploys his King to a harmless square, after which his main plan is effective.

DEPRIVATION OF SPACE

A logical combination: try/tries is/are refuted by Black's having enough space for a waiting move. With his foreplan White decoys black piece to a square where it can still defend in an analogous way, but is running out of space and consequently of good waiting moves.



465

BRUNNER, Erich
Hamburgischer Correspondent 27.8.1933

#5

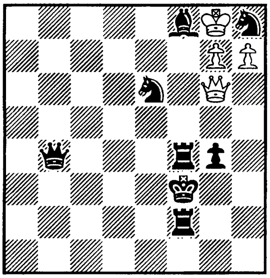
465: **1. ♖f7?** (2. ♗f3 ♖xf3 3. ♖xf3) ♖f5(4)! (1... ♖f6? 2. ♖xf6) ◆ **1. ♖e2?** ♖e1 2. ♖e7 (3. ♗e2)

♖e5(4,3)! ◆ **1. ♖h2!** ♖h1 2. ♖h7 (3. ♗h5) ♖h~ 3. ♗h5 ♖xh5 4. ♖xh5; 2... ♖h6 3. ♖xh6 gxh6 4. g7 ◆ This is not Roman, because White ex-decoys, not ad-decoys (Brunner, Palatz).

→ See also: Win Of Space.

DESPERADO [E]

In a study, a piece of either color that tries to sacrifice itself at any cost, usually to attain a stalemate. Problemists may call that kind of play "Siegfried strategy" (Siegfried theme).



466

BROWN, Reginald A.
Illustrated London News
21.11.1846

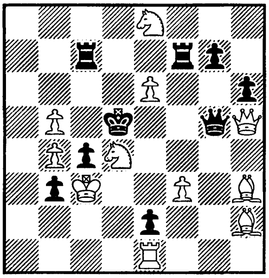
=

466: 1. ♕d3+ ♔g2 2. ♕g3+ (2♕h(f)3+? gxh(f)3!–+) ♔f1 3. ♕g1+ (3. ♕g2+? ♖xg2!) ♔e2 4. ♕d1+ ♔e3 5. ♕d3+ ♔xd3 6. gxh8♖! ~ 7. stalemate.

DIACONESCU THEME

Black closes one white and one black line; White utilizes it by a mate from the indirect battery, opening the guard toward one square in the black King's field.

⧗ Paul Diaconescu (1929-1997).



467

DIACONESCU, Paul
hm Sah 1949

#2

467: 1. ♘xe2! ~ 2. ♖d1#, 1... ♕f5 2. ♘f4# ◆ etc.

DIAGONAL-ORTHOGONAL CORRESPONDENCE

The same idea is shown in both diagonal and orthogonal form in one problem. (Definition from FIDE Album.)

DIAGRAM (POSITION)

A vast majority of compositions are published on a diagram. A diagram with pieces (=position) is not complete without the name of the composer, the source of original publication, possible distinction in a tourney, the stipulation (=, #2, h=3, etc), piece count, possible twins and number of solutions (if it deviates from the usual one); also possible fairy pieces, types, conditions etc. below the diagram. Some mathematical and constructional problems are published in writing, but apart from that, publication in notation should be avoided.

DIFFICULTY OF SOLUTION

A chess composition is a problem to solve, a task. Therefore, it should issue solver an intellectual challenge. Composition is also a work of art that should be accessible after reasonable efforts. It is no wonder, then, that composers and different schools of composition emphasize the value of difficulty in various ways.

Difficulty is always subordinate to economy, therefore composer should not add force or prolong the solution if there is no other reason for that than adding difficulty. In a multi-phase problem composer may have some choice in case he can decide what phase will show actual play.

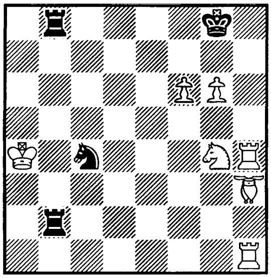
A good chess composition provides a solver with intellectual challenge and beauty to enjoy. Both things are, to some extent, very subjective things to evaluate.

★ **See example** 1470.

DILARAM'S MATE

Dilaram's mate is found in a chess book from 1503 by a Turkish poet Firdewsi at-Tahihal who used in a story a famous 10th Century Mansuba attributed to As-Suli. The story tells about a prince who had wagered and lost his fortune to another prince during an intense chess session and in desperation offered as stake his favourite wife, Dilaram (meaning "heart's ease"). When he seemed lost she called out *"O Shah, sacrifice both Rooks and save Dilaram; advance your fil and Pawn and checkmate with your horse."*

468: 1. ♖h8+! ♔xh8 2. ♕f5+ ♖h2 3. ♖xh2+ ♔g8 4. ♖h8+ ♔xh8 5. g7+ ♔g8 6. ♘h6#.



468

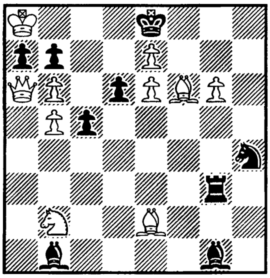
AS-SULI, Abu Bakr
10th Century

#6 ♗ = Alfil

DIMITROV THEME

A logical theme: In defeats of two or more tries Black uses different pieces to pin the threatening white piece. In the solution these black pieces selfpin themselves and White can realize his try moves.

⌛ Nikolai Dimitrov (1929).



469

DIMITROV, Nikolai
Shakhmatna misl 1966

#3

469: **1. ♕xa7?** ♖a3!, **1. ♕xb7?** ♗e4! ◆ **1. ♗h5!** (2. g7+), 1... ♖xg6 2. ♕xa7, 1... ♗xg6 2. ♕xb7, (1... ♘xg6 2. ♘c4).

DIPLOMAT [F]

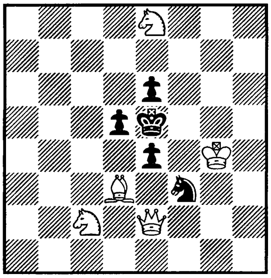
A fairy piece that has no capability of moving or capturing, and it cannot be captured, but it saves from capturing all pieces that stand on its adjacent squares.

DIRECT COMBINATION

Occurs in a logical problem. A maneuver (combination, play) where the initiating side conceives "willed" useful movements of its own pieces.

Direct combination initiated by White is called "Idea in attack with white pieces". Bristol clearance is an example (see **470**). White maneuvers with the effects of his own moves. The aim of the combination is not to weaken Blacks's position, but to improve White's own, in order to enable White to carry out his main plan.

Direct combination initiated by Black is called "Idea in defence with black pieces". Kling combination is an example (see **471**). In defence, Black maneuvers with the effects of his own moves in order to prevent White from executing his plan, or to defer its execution.

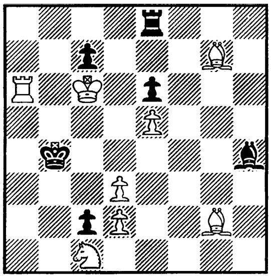


470

NANNING, Frederik W.
Handelsblad 1918

#2

470: (*1... d4 2. ♕xe4#) ◆ **1. ♗a6!** (~), 1... d4 2. ♕b5# ◆ etc.



471

MONGRÉDIEN,
Alfred W.
L'Eclaireur du Soir 1924

#4

471: **1. ♗h3!** ~ 2. ♗f8+ ♗e7(♖e7) 3. ♗xe6 ~ 4. ♘a2#, 1... ♗d8 2. ♗f8+ ♖e7 3. d4! ♚c4 4. ♖a4# ◆ etc.

→ *See also: Indirect Combination; Logical Combination.*

≡ **Alias:** Direct Maneuver.

DIRECT MATE

A type of problem where White, moving first, is required to checkmate Black in a specified number of moves against any defence. Such a problem is usually indicated by the stipulation "mate in two" (or however many moves is necessary) or "checkmate in two". The term "direct mate" is useful to distinguish these kind of problems from helpmates, selfmates, reflexmates and others. (Definition from FIDE Album.)

≡ **Alias:** Directmate.

DIRECT PLAY

Refers to a normal adversarial play found in games like chess, in which the course of solution corresponds to the logic of the game, i.e. White aims at giving mate on a black King, and Black aims at preventing it, as contrasted with e.g. help play and selfmate or series play. The term is applied to stalemate stipulation, too. In retroanalytical play direct play refers to the logical retro-play from critical positions or game-array position to the diagram position.

DIRECT PROBLEM

Any problem with Direct play, i.e. in orthodox and fairy chess a problem that follows the logic of the game: White aims at mating black King, and Black tries to prevent it. Also compositions with stalemate stipulation are considered direct problems

DIRECT-REFLEXMATE [F]

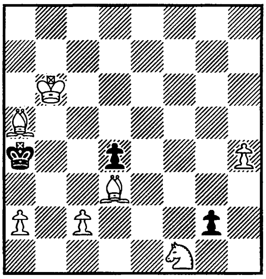
Fairy condition. White's aim is to mate Black. After first pair of moves, both players must allow to be help-mated in one move, if it is possible.

⧗ Invented by Jean Zeller (1909-2002) in 1978.

DISCOVERED ATTACK [E]

Endgame theme based on a double attack from the battery: a check from the front piece and attack to the opponent's piece from the rear piece, or vice versa: check from the rear piece and attack to another enemy piece from the front piece.

Bassisty gives the following definition: "A tactical idea: winning a piece with help of opening of a battery" (*"Slovar terminov shakhmatnoi kompoziciyi"*, Kiev, 2004).



472

SOMOV-NASIMOVICH, Evgeny
Shakhmaty v SSSR 1938

+

472: 1. ♗b4! ♔xb4 (1... g1♕ 2. ♗c5 ~ 3. ♗b5#) **2. ♘d2 g1♕ 3. ♘b1!** (thr. 4. a3+ ♔a4 5. ♗b5#) **♕xb1 4. c3+ ♔xc3 5. ♗xb1** +–.

★ **Other example** 483.

DISGUISED KING(S) [F]

Fairy condition. One of Black's pieces (King included) is a royal piece, which is called "Disguised King". At the start, the whereabouts of the Disquised Kings is not known.

Other rules to note are:

(1) The King can be captured if it is not the Disguised King.

(2) Pawns cannot promote to King

(3) A Pawn, when it is the Disguised King, cannot double-step when it is attacked and can be captured en passant.

(4) Castling is not allowed when either King or Rook is Disguised King and the Disguised King is attacked or its path is observed by opponent's pieces.

When this condition is applied to White as well, it is indicated by stipulation "Disguised Kings".

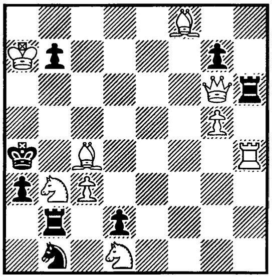
DISQUALIFICATION

The rejection of a problem or a study due to unsoundness or anticipation, usually during the confirmation time of an award, or earlier if such defects are found.

DOBBS THEME

Black unpins two white pieces in one pair and captures these pieces in another pair of variations. The captures are met by battery mates.

⧗ Gilbert S. Dobbs (1867-1941).



473

DA SILVEIRA, Monteiro
1.pr El Ajedrez Americano 1932

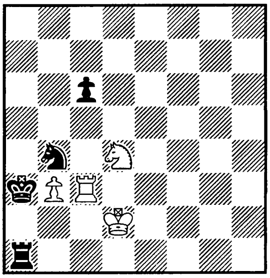
#2

473: 1. ♔b6! (~), 1...♖b~ 2. ♘c5#, 1... ♖xb3+ 2. ♗b5#, 1...♖h~ 2. ♕e8#, 1... ♖xg6+ 2. ♗e6#.

DOLGINOVICH THEME [H]

A helpmate theme. Reversed or half a move shifted kinds of pieces that play (***aBcD-dCbA*** or ***aBcD-bCdA***, lowercase letters stand for black, uppercase for white pieces). In **474** the order is reversed.

⧗ Nikolay Dolginovich (1928-1997).



474

DOLGINOVICH, Nikolay
1.pr Ryazanskiy komsomolets 1980-1

h#2 2111

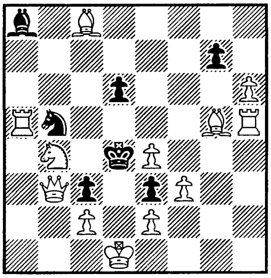
474: 1. ♖**a2**+^{a} ♔c1^{B} 2. c5^{c} ♘b5#^{D} ◆ **1.** ♘**a2**^{D} b4+^{c} 2. ♔b2^{B} ♖b3#^{A}.

DOMBRO-LAČNÝ

A two-phase cyclic shift of threat and two or more variations. A paradoxical form of *Lačný theme*.

Pattern:

Dombro-Lačný			
1	~	a	b
X	A	B	C
Y	B	C	A



475

SHEDEY, Sergey
1.pr Problem 1964-6

#2

475: 1. hxg7? ~ 2. ♗f6#^{A}, 1... ♔c5^{a} 2. ♗xe3#^{B}, 1... ♔e5^{b} 2. ♕xc3#^{C}, 1... d5! ◆ **1.** ♘**d5!** ~ 2. ♗xe3#^{B}, 1... ♔c5^{a} 2. ♕xc3#^{C}, 1... ♔e5^{b} 2. ♗f6#^{A}, (1... ♗xd5 2. ♕xd5#).

★ **Other example** 1534.

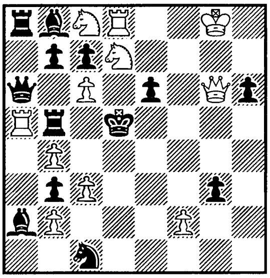
≡ **Aliases:** Lačný-Dombrovskis; Shedey Paradox; Shedey-Lačný.

DOMBRO-LAČNÝ, COMPLETE

A three-phase cyclic shift of threat and two or more variations. A paradoxical form of *Lačný, Complete*.

Pattern:

Complete Dombro-Lačný			
1	~	a	b
X	A	B	C
Y	B	C	A
Z	C	A	B



476

LAČNÝ, L'udovit
4.pr Pravda TT 1969

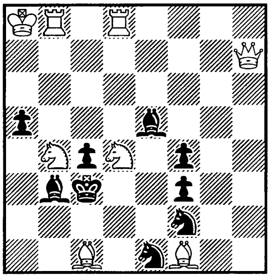
#2 b) ♞b5, ♟b3→d3
c) ♞b5, ♟b7→b6

476: a) **1. f4!** ~ 2. ♘e5#^{A}, 1... ♔c4^{a} 2. ♕e4#^{B}, 1... ♔xc6^{b} 2. ♕xe6#^{C} ◆ b) **1. f3!** ~ 2. ♕e4#^{B}, 1... ♔c4^{a} 2. ♕xe6#^{C}, 1... ♔xc6^{b} 2. ♘e5#^{A} ◆ c) **1.** ♔**f7!** ~ 2. ♕xe6#^{C}, 1... ♔c4^{a} 2. ♘e5#^{A}, 1... ♔xc6^{b} 2. ♕e4#^{B}.

≡ **Aliases:** Complete Threat Lačný; Lačný-Dombrovskis, Complete; Shedey Paradox, Complete.

DOMBRO-ZAGOROUIKO THEME

Zagoruiko theme including at least one *Dombrovskis paradox*.



477

SHEDEY, Sergey ; RUDENKO, Valentin F.
2.pr Šachové umenie 1981

#2

477: *1... ♗xd4^{a} 2. ♘d5#^{A}, 1... axb4^{b} 2. ♘b5#^{B} ◆ 1. ♕**e7?** ~ 2. ♘b5#^{B}, 1... ♗xd4 2. ♕xe1#, 1... axb4^{b} 2. ♕xb4#, 1... ♗d6! ◆ **1.** ♕**a7!** ~ 2. ♘d5#^{A}, 1... ♗xd4^{a} 2. ♕xd4#, 1... axb4 2. ♕a1#.

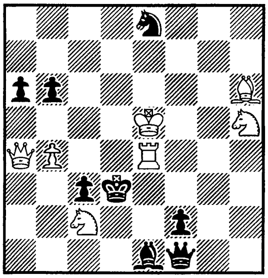
DOMBROVSKIS THEME

Paradoxical idea of changed functions of moves in no less than two variations. A mate threatened in a try appears in another *phase*, usually the solution, after the same black move that defeated the try.

Pattern:

Dombrovskis			
1	~	a	b
X?	A	!	
Y?	B		!
Z	*	A	B

⧗ Alfreds Dombrovskis (1923-2000).



478

DOMBROVSKIS, Alfreds
1.pr Probleemblad 1958

#2

478: **1. ♗c1?** ~ 2. ♘f4#^{A}, 1... ♗d2!^{a} ◆ **1. ♘g3?** ~ 2. ♖d4#^{B}, 1... ♕e2!^{b} ◆ **1. ♘e3!** ~ 2. ♕c2#, 1... ♗d2^{a} 2. ♘f4#^{A}, 1... ♕e2^{b} 2. ♖d4#^{B}, (1... ♔e2 2. ♕d1#).

★ **Other examples:** 930, 1144, 1549, 1657.

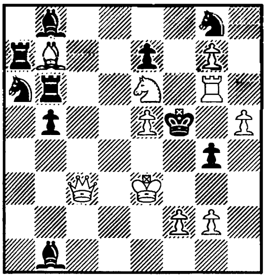
DOMBROVSKIS, CROSS-CLOSED

A two-variation rendering of *Dombrovskis theme* in two phases mutually connected by *Reversal 1* and *Reversal 2* pattern.

Patterns:

Cross-Closed Dombrovskis (1)			
1	~	a	b
X	A	!	B
Y	B	A	!

Cross-Closed Dombrovskis (2)			
1	~	a	b
X	A	C	B
Y	B	A	D



479

SLESARENKO, Anatoly ; SHANSHIN, Valery
1.cm Odessa-88 JT 1988

#2

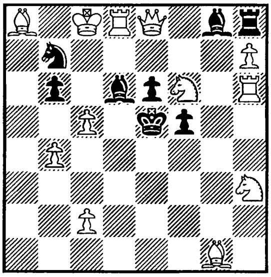
479: **1. ♗c8?** ~ 2. ♖g5#^{A}, 1... ♗xe5 2. ♘d4#^{B}, 1... ♖xe6 2. ♗xe6#, 1... ♖d7! ◆ **1. f4?** ~ 2. ♘d4#^{B}, 1... ♗xe5 2. ♕xe5#, 1... ♖xe6 2. ♖g5#^{A}, 1... ♖d6! ◆ **1. ♕b3!** ~ 2. ♖g5#^{A}, 1... ♗xe5 2. ♕xb1#, 1... ♖xe6 2. ♕xe6#.

DOMBROVSKIS, DEFENCE-BASED

Dombrovskis theme where, instead of being refutations, Black's thematic moves are defences in respective tries followed by changed mates compared to those in *unifying phase*, which is usually the solution, but may also be another try (as in **480**), or even a *set play*.

Pattern:

Defence-Based Dombrovskis			
1	~	a	b
X	A	C	
Y	B		D
Z		A	B



480

SYZONENKO, Viktor
1.pr Šachové umenie 1976

#2

480: **1. c3?** ~ 2. ♗d4#^{A}, 1... ♗xc5^{a} 2. ♖d5#, 1... f4 2. ♕h5#, 1... bxc5! ◆ **1. ♕c6?** ~ 2. ♘d7#^{B}, 1... ♘xc5^{b} 2. ♕xd6#, 1... f4 2. ♕e4#, 1... ♖xh7! ◆ **1. ♕b5?** ~ 2. ♕e2#, 1... ♗xc5^{a} 2. ♗d4#^{A}, 1... ♘xc5^{b} 2. ♘d7#^{B}, 1... f4! ◆ **1. ♕h5!** ~ 2. ♕e2#, 1... ♗xc5 2. ♗h2#, 1... ♘xc5 2. ♘g4#.

★ **Other example** 1687.

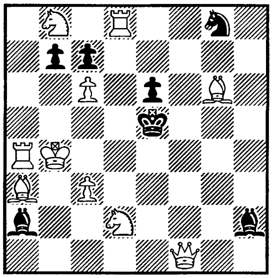
≡ **Alias:** Dombrovskis, Complicated.

DOMBROVSKIS, IDEAL

Dombrovskis theme where in thematic tries, the thematic black move, which does not defeat a try, is a defence met by a *changed mate* (*Mate, Changed*).

Pattern:

Ideal Dombrovskis			
1	~	a	b
X?	A	!	C
Y?	B	D	!
Z	*	A	B



481

KOPNIN, Alexey G.
6.pr Shakhmaty 1975

#2

481: **1. ♖d4?** (♘d7#^{A}) ♘f6^{b} 2. ♘f3#^{B}, 1... ♗d5!^{a} ◆ **1. ♕f8?** (2. ♘f3#^{B}) ♗d5^{a} 2. ♘d7#^{A}, 1... ♘f6!^{b} ◆

1. ♔b5! ~ 2. ♖e4#, 1... ♗d5^{a} 2. ♘d7#^{A}, 1... ♘f6^{b} 2. ♘f3#^{B}, (1... ♗b1(c4),bxc6+ 2♘(x)c4,♘xc6#).

→ ***See also:*** *Dombrovskis Theme.*

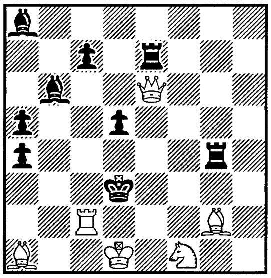
≡ **Alias:** Complete Dombrovskis.

DOMBROVSKIS PARADOX

Thematic black defence, which was met by a thematic mate in one phase, is a defence against the same mate as a threat in another phase. **482** is an early illustration, probably unconscious but nevertheless good example.

Pattern:

Dombrovskis Paradox		
1	~	a
X	A	B/!
*Y		A



482

WEENINK, Henri G. M.
1.pr Bristol Times and Mirror 1931

#2

482: *1... ♖d4^{a} 2. ♖c3#^{A} ◆ **1. ♗e5!** ~ 2. ♖c3#^{A}, 1... ♖d4^{a} 2. ♕h3#^{B}, (1... ♗d4 2. ♕a6#, 1... d4 2. ♕c4#, 1... ♖c4 2. ♖d2#, 1... ♖xg2 2. ♕f5#).

★ **Other examples:** 711, 1661.

DOMINATION PROBLEM [F]

In this type of problems it is required to find a minimum number of pieces of the given kind and place them on a chess board in such a way that:

1. All free squares of the board are attacked by at least one piece (the minimum number of dominating Kings is 9, Queens – 5, Rooks – 8, Bishops – 8, Knights – 12);

Example positions:

Kings: b1 b4 b7 e1 e4 e7 h1 h4 h7;

Queens: b3 c6 d4 e2 f5;

Rooks: place them on one of the main diagonals;

Bishops: fill the d-file (or e-file) with Bishops;

Knights: b2 b3 b6 c3 c5 c6 e6 f3 f4 f6 f7 g3.

2. All the squares of the board, including the occupied ones, are attacked by at least one piece (the minimum number of dominating Kings is 12, Queens – 5, Rooks – 8, Bishops – 10, Knights – 14).

Example positions:

Kings: a2 a3 a6 a7 d2 d3 d6 d7 g2 g3 g6 g7;

Queens: a2 c4 d5 e6 g8;

Rooks: fill one of the files or ranks with Rooks;

Bishops: b3 b6 d3 d4 d5 d6 f2 f4 f5 f7;

Knights: b3 c3 c4 c5 c6 c7 e3 e4 e6 e7 f3 f7 g3 g5.

→ ***See also:*** *Independence Problems.*

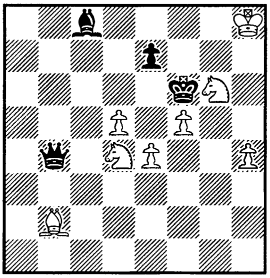
≡ **Alias:** Covering Problems.

DOMINATION THEME [E]

An endgame theme. A control over a significant space of the chessboard the result of which is that certain squares are inaccessible or fatal for opponent's piece(s).

In "win" studies a situation where a (strong) black piece has relatively wide freedom of movement, but which nevertheless is trapped and captured.

In "draw" studies White, though materially inferior but with his pieces in ideal positions, dominates Black and prevents it from using its superior force. See also Positional Draw and Domination, Passive, and particularly example **1238**.



483

KASPARYAN, Genrikh M.
1-2.pr= Tidskrift för Schack 1970

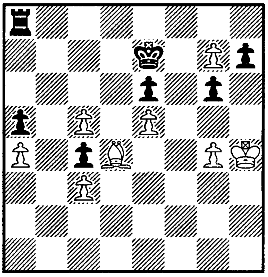
+

483: **1.** e5+ ♚f7 2. e6+ ♝xe6 3. dxe6+ ♚f6 (3... ♚e8 4. f6 exf6 5. ♘f5 +–) 4. ♘e5! ♛b8+ 5. ♔h7 ♛xe5 6. ♗a1! ♛~ 7. ♘e2,f3,b5,c6,c2,b3+; 6... ♛d5 7. ♘c2+ ♚xf5 8. ♘e3+; 6... ♛e4 7. ♘e2+ ♚xf5 8. ♘g3+.

≡ **Alias:** Trapping.

DOMINATION, PASSIVE [E]

In an endgame a weaker side limits the mobility of the opponent's pieces in the certain part of the board without attacking them, which results in a drawn position.



484

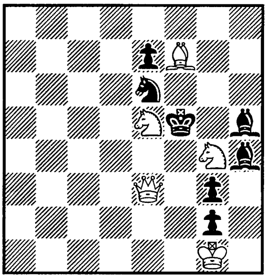
KASPARYAN, Genrikh M. ; DOLUKHANOV, A.
1.pr Shakhmaty v SSSR 1938/II

=

484: 1. ♔g5 ♔f7 2. ♔h6 ♔g8 3. c6! ♖c8 4. ♗b6! (4. g5? ♖c7!) **4... ♖xc6 5. g5! ♖c8 6. ♗c7! ♖a8** (6... ♖e8 7. ♗d8) **7. ♗b8! ♖a6 8. ♗a7! ♖c6 9. ♗b6! ♖c8 10. ♗c7** =.

DONKEYBLOCK THEME

Four selfblocks by two Bishops in the same phase of a problem, usually in a two-mover.



485

DAWSON, Thomas R.
British Chess Magazine 1948

#2

485: *1... ♗g6 2. ♗xg6# ◆ 1. ♘g6! (~), 1... ♗xg6 2. ♗xe6#, 1... ♗xg4 2. ♕e5#, 1... ♗g5 2. ♕xe6#, 1... ♗f6 2. ♘h6#. ◆ (1... ♘~ 2. ♕f4#, 1... ♔xg4 2. ♗xe6#).

→ ***See also:*** *Horseblock; Horseblock Theme; Mule; Muleblock Theme.*

DOUBLE ATTACK [E]

Tactical instrument in endgame like:

- simultaneous attack of two opponent's pieces (like fork),
- simultaneous attack of opponent's piece by two pieces (like double check),
- simultaneous attack from two pieces on two opponent's pieces,

etc.

DOUBLE KNIGHT [F]

A fairy piece, which on every move makes two Knight's steps in succession, but it may move only one step, too. The direction of the other move must always be away from the departure square, but the double-Knight is not allowed to end up in a square where a Nightrider could move, if it had same departure square.

⧗ Invented by Karl Kaiser (1867-1934).

≡ **Alias:** Doppelspringer (Ger.).

DOUBLE STALEMATE THEME [E]

Endgame theme: A weaker side in order to protect itself stalemates itself twice.

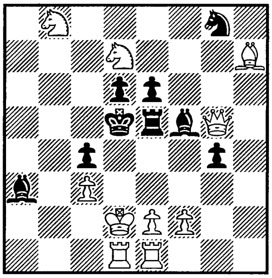
DOUBLE STRIKE [E]

In endgames: Universal method of struggle like: double attack; combined attack and threat; combined two threats in different order; etc.

In problems: Dual.

DOUBLE WEAKENING THEME

A three-move theme: In defence Black induces two weaknesses which are utilized by White in succession: one on the second and another on the mating move. In two thematic variations of **486** White first utilizes the interference and then selfpin (from a halfpin).



486

YAROSLAVTSEV, Arkady
Shakhmaty v SSSR 1964

#3

486: 1. ♕h5! ~ 2. ♕h1+ ♖e4,♗e4 3. ♔c2,♔e3#, 1... ♖e4 2. ♔c2+ ♖d4+ 3. e4#, 1... ♗e4 2. ♔e3+ ♗d3+ 3. ♗e4#, (1... ♔e4 2. ♕xg4+ , 1... ♗c1+/♗c5 2. ♔(x)c1+, 1... g3 2. ♕f3+, 1... ♖xe2+ 2. ♔xe2+, 1... ♗b1/♗d3 2. e4+).

DOUBLED PAWNS [E]

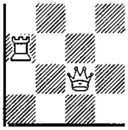
An endgame motif. Two Pawns of the same color residing on the same file. Pawns can become doubled only when one Pawn captures onto a file on which another friendly Pawn resides.

DOUBLING

The play of two friendly pieces of like motion along a line so that the rear-piece supports the front-piece. Doubling is often preceded by a pre-

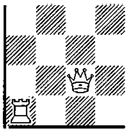
DOUBLINGS – COMPARATIVE OVERVIEW

Turton



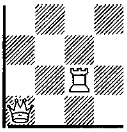
1.♖a1 2.♕a2 3.♕a4!

Anti-Turton



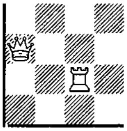
1.♖a3 2.♕a2 3.♕a4??

Zepler



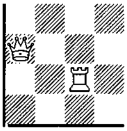
1.♕a3 2.♖a2 3.♕a4!

Anti-Zepler



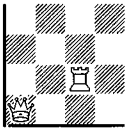
1.♕a1 2.♖a2 3.♕a4??

Loyd-Turton



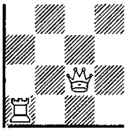
1.♕a1 2.♖a2 3.♖a4!

Anti-Loyd-Turton



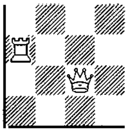
1.♕a3 2.♖a2 3.♖a4??

Loyd-Zepler



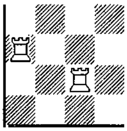
1.♖a3 2.♕a2 3.♖a4!

Anti-Loyd-Zepler



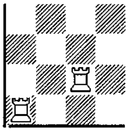
1.♖a1 2.♕a2 3.♖a4??

Brunner-Turton



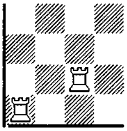
1.♖a1 2.♖ca2 3.♖(2)a4!

Anti-Brunner-Turton



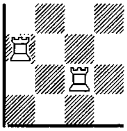
1.♖a3 2.♖ca2 3.♖(2)a4??

Brunner-Zepler



1.♖a3 2.♖ca2 3.♖(3)a4!

Anti-Brunner-Zepler



1.♖a1 2.♖ca2 3.♖(1)a4??

Doubling Types

Direct Combination	
Orthoform	**Movement backward**
Turton	weaker piece
Loyd-Turton	stronger piece
Brunner-Turton	equal piece
Metaform	**Movement forward**
Zepler	stronger piece
Loyd-Zepler	weaker piece
Brunner-Zepler	equal piece

Indirect Combination (Antiform)	
Orthoform	**Deflection forward**
Anti-Turton	weaker piece
Anti-Loyd-Turton	stronger piece
Anti-Brunner-Turton	equal piece
Metaform	**Deflection backward**
Anti-Zepler	stronger piece
Anti-Loyd-Zepler	weaker piece
Anti-Brunner-Zepler	equal piece

paratory *critical move* or *peri-critical move*, since the order of the pieces is crucial. Doubling maneuvers should be distinguished from line-clearances such as *Loyd's clearance* and *Bristol clearance*, in which the front piece is not supported by the rear one.

There are two forms of doubling depending on the type of critical move:

(1) *Turton Doubling* is the ortho-form, since it was preceded by an *anti-meta-critical move*;

(2) *Zepler Doubling* is the meta-form, since it was preceded by an *anti-ortho-critical move*.

Both have three sub-forms based on the type (or strength) of thematic pieces, and each of them has its *antiform*. These are clearly illustrated in the "Doubling Types" tables.

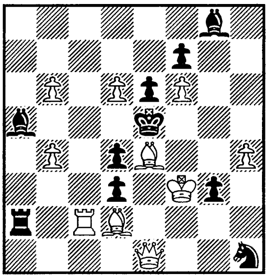
See also the comparative overview at the top of this page.

★ **See examples:** 86, 121, 765, 875, 1049, 1354, 1592, 1593, 1594, 1595, 1709, 1710, 1711.

→ ***See also:*** *Turton Doubling.*

DOUBLING, SIMPLE

One of the doubling pieces is on the line and the front or the rear piece moves to the same line to support or be supported by the other piece without any critical play, i.e. the doubling can also be used in a two-mover. If the doubled pieces are already on the line in the initial position, see *Bristol clearance*.



487

VUKČEVIĆ, Milan
1.pr Mat Plus 1996

#4

487: 1. ♕**c1**! ~ 2. ♗f4+ ♔xf6 3. ♗e5+, 1... ♔xf6 2. ♗g5+ ♔g7 3. ♗f6+, 1... ♔xd6 2. ♖c6+ ♔d7 3. ♖d6+ ◆ (2... ♔e5 3. ♕c5+).

★ **Other example** 1155.

≘ **Alias:** Simple Doubling.

DRAW [E]

Stipulation of an endgame study: White is to reach a drawn position against Black's best play. Some typical draws are:

- reduction of the material to a theoretical draw;
- stalemate;
- perpetual check;
- perpetual pursuit;
- repetition of position for some other reason;
- when 50-move draw rule can be applied;

etc.

DRAW OR WIN, THEORETICAL [E]

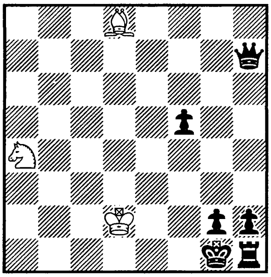
Covers positions and material combinations of which endgame theory or databases give a reliable evidence that they are draw or win. In the last couple of decades a lot of new information of endings with 6 and 7 pieces has emerged. In the coming decades some of the theory has to be re-written. The start of this development was triggered in the 1980s by computer-generated analysis which proved that the ending BB vs S in neutral positions was a certain win for Bishops in less than 50 moves.

★ **See examples:** 565, 1273, 1274, 1275, 1578, 1580, 1581.

DRAW, BY REPETITION OF POSITION

According to the laws of chess, if a position is repeated three times with the same side being on the move and having same moves at his disposal, a player on the move can claim/require draw. In endgame studies the rule means that if Black or White cannot avoid the repetition of moves without getting into a theoretically lost game, the position is automatically drawn, and the solution or analysis must not be written further.

Codex: *A position is considered as a draw if it can be proved that an identical position has occurred three times in the proof game combined with the solution. (Identical position means the same kinds of pieces on the same squares with the same move rights.)*



488

TROITSKY, Alexey A.
Shakhmatniy zhurnal 1898

=

488: 1. ♔e1! (1. ♔e2? ♕h5+ 2. ♔e1 ♕e8+) **♕a7 2. ♗b6+ ♕xb6 3. ♘xb6 f4 4. ♘d5 f3 5. ♘f4! f2+ 6. ♔d2 ♔f1** (6... f1♘+? 7. ♔e1; 6... f1♕?? ♘h3#) **7. ♘d5! ♔g1** (8... g1♕?? 9. ♘e3#) **8. ♘f4 ♔f1 9. ♘d5** draw by repetition.

≘ **Alias:** Repetition of Position.

DRESDEN IDEA

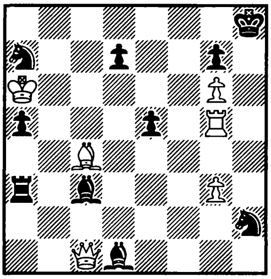
A *defence substitution* idea in *logical combination*. A good defence of one piece is prevented and replaced by a bad defence of another piece. Depending on the way in which the "good" defence is disabled, there are the following three main types of Dresden theme:

(a) **Palitzsch-Dresden**. The decoy of a black piece that refutes the main plan, activates another piece the defence of which is, however, not successful. See **489**.

(b) **Brunner-Dresden**. A black piece which parries the main plan is obstructed or interfered with by another black piece, the defence of which is, however, not successful. See **490**.

(c) **Changed-Form-Dresden**. (*Wechselform-Dresdner, also Hilfstein-Dresdner*). A "good" piece is disabled and a "bad" piece activated by move of third black piece. See **491**.

⧗ Friedrich Palitzsch (1889-1932).

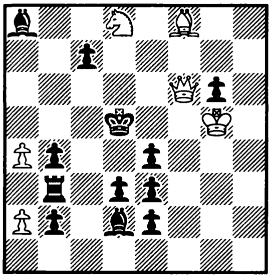


489

PALITZSCH, Friedrich
Deutsches Wochenschach
1918

#3

489: **1. ♖f5?** ♗b4! ◆ **1. ♕b2!** (2.♕b8+/♕xh2+) ♗xb2 2. ♖f5 ♖f3 3. ♖h5#.

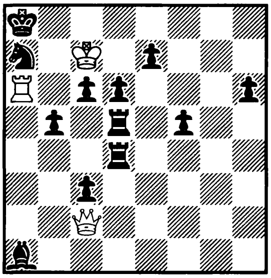


490

ZEPLER, Erich
2.hm Dresdner Anzeiger
1927

#3

490: **1. ♗g7?** ♗c3! ◆ **1. ♕e7?** ♖c3! ◆ **1. ♔g4!** ~ 2. ♕g5+ ♔c4/♔d4 3. ♕c5#), 1... ♖c3 2. ♗g7 ♖c4 3. ♕e5#, 1... ♗c3 2. ♕e7 ♗d4 3. ♕e6#, (1... ♔c4 2. ♕e7).



491

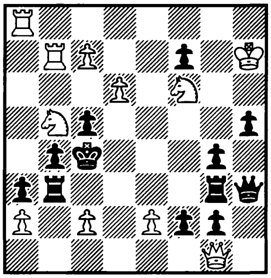
ZEPLER, Erich
5.pr Dresdner Anzeiger
1927

#3

491: **1. ♕a2?** ♖a4! ◆ **1. ♕g2?** ♖g4! ◆ **1. ♕f2!** ~ 2. ♕g1 ♖g4 3. ♕xa7#, 1... f4 2. ♕g2 ♖g5 3. ♕xc6#, 1... b4 2. ♕a2 ♖a5 3. ♕g8#, (1... ♖c5 2. ♕a2, 1... c5 2. ♕g2/♕a2).

492: **1. ♕c1?** ♖bf3! ◆ **1. ♖a5!** (2. c8♘) ♖gc3 2. ♕c1 ♕d3+ 3. cxd3#, (1... f1♕ 2. ♕xc5+ ♔xc5 3. c8♕,♖#; 1... ♖b2 2. c8♘ b3 3. ♖a4#) ◆ ♜g3 (=B) shuts ♜b3 (=A) off and allows ♛h3 (=C) to come in; Wechselform-Dresdner; idea in Defence: black clearance.

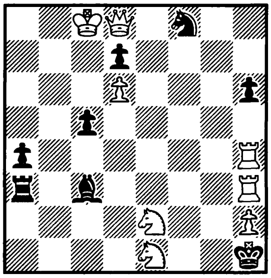
493: **1. ♖g3?** ♗d4! ◆ **1. ♕a5!** (2. ♕a8#), 1... ♗xa5 2. ♖g3 ♖xg3 3. hxg3#.



492

BRUNNER, Erich
Deutsches Wochenschach
1911 / dedicated to G. Ernst

#3



493

PALITZSCH, Friedrich
Deutsches Wochenschach
28.4.1918 / dedicated to
H. Ranneforth

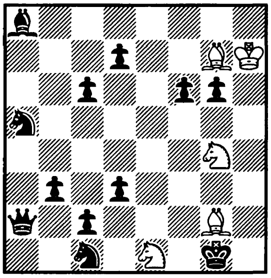
#3

★ **Other examples:** 988, 1311, 1571, 1589.

≡ **Alias:** Dresdner (Ger.).

DRESDEN, CONSECUTIVE

After the first *foreplan*, which shuts off the piece ***A***, White is still unable to execute his *main plan*, because Black has a sufficient defence with his piece ***B***. Therefore White needs yet another foreplan to decoy piece ***C*** to shut off the piece ***B***. The piece ***C*** may still have a sufficient defence to White's main plan, in which case still another foreplan is needed to shut off the piece ***D***.



494

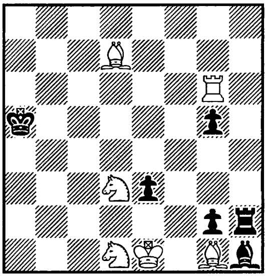
KUTZBORSKI, Dieter
2.pr Die Schwalbe 1982

#7

494: **1. ♗h3?** (2. ♘f3+) c5!; **1. ♗f8?** ♘b7! (2. ♗h3 ♕a7!; 2.♗c5+ ♘xc5 3.♗h3 ♘e4 4.♘f3+ ♔h1 5. ♘e3 ♘g5+!; **1.♗h6!** g5 2.♗f8 ♘b7 3.♗c5+ ♘xc5 4. ♗h3 ♘e4 5. ♘f3+ ♔h1 6. ♘e3 ~ 7. ♗g2#.

DRESDEN, WHITE

Black decoys a "good" white attacker after which, however, another white attacker is able to come into play and complete the attack. As a defensive maneuver, the Dresden combination can only defer White's attack.



495

HULTBERG, Herbert
Schackvärlden 1943

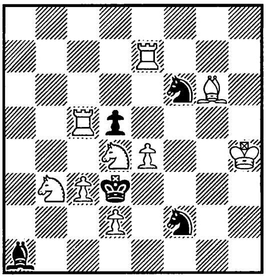
#4

495: **1.** ♘xe3! (2. ♘c4#) ♖h4 2. ♘g4 ♖xg4 3. ♗b6+ ♔a6 4. ♘c5#.

DRESE THEME

Black self-pins his piece in anticipation that White unpins it. White does that, but in another way than Black was prepared for.

⧗ Gerardus H. Drese (1902-1980).



496

DRESE, Gerardus H.
Jaarboek 1935

#3

496: **1.** ♗f5! ~ 2. ♗c8 ~ 3. ♗a6#;, 1... ♘2xe4 2. ♗h3! (2. ♗c8? ♘xc5!) ~ 3. ♗f1#, 2... ♘xc3(♘g3) 3. ♖e3#, 2... ♘xd2 3. ♘c1#;, 1... ♘6xe4 2. ♗d7! (2. ♗c8? ♘xc5!) ~ 3. ♗b5#, 2... ♘xc3/♘d6 3. ♖e3#, 2... ♘xd2 3. ♘c1#;, (1... ♘6g4/♘2g4/etc. 2. exd5+ ♘e4 3. ♗xe4#).

→ ***See also:*** *Schiffmann 1 Defence.*

DRESSING THE BOARD

Adding pieces to the position solely to increase the difficulty of the problem (see Camouflage Piece).

DROHZWANG-SCHACH [F]

Fairy condition. Both sides must check whenever they can. The side on check must parry it, in other case it is "threat-selfmate".

⧗ Invented by Hans Klüver (1901-1989).

DUAL

In a direct problem dual occurs when in the course of solution White can choose a different continuation than the intended one. Dual in main variation is considered a **major dual** (or **serious dual**) and completely demolishes the problem. Dual in a by-variation is **minor dual** (or **harmless dual**) and although it can be and usually is tolerated, it is still undesirable. In a helpmate every dual, either in play of White or Black, is a defect equally serious as a cook.

Many themes are based on avoidance of duals. However, there are also some dual-based themes in which is this otherwise a defect turned into a virtue. While in the case of unintended dual it doesn't matter whether there is one or more unwanted continuations, in dual-avoidance or "dual-allowance" themes it is relevant, so a special terminology is developed for this purpose, thus **dual** is a choice between two, **triple** between three, **quadruple** between four mates and so on.

★ **See example** 1555.

DUAL ALLOWANCE

A rarely used term for a group of themes based on the existence of duals.

DUAL AVOIDANCE

After Black in defence committed a certain error White apparently has two mates or continuations. However, only one mate works, the other fails. In other words, dual is avoided. To make a theme of it, dual avoidance should occur in at least two variations.

The types of dual avoidance are distinguished either according to the thematically relevant move (defence or mate), or according to the utilization of mates (differentiation or exclusion).

The classification of Dual Avoidance can be done by two criteria, each of which yields two distinctive types.

One criteria is based on disposition of mates in related variations, i.e. whether the duals are differentiated or completely excluded:

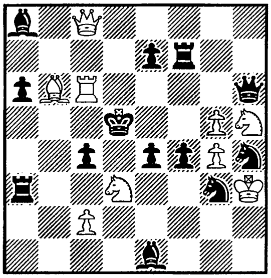
Partial Dual Avoidance. Generally speaking, partially avoided dual is a mate which is prevented in one and realized in another variation. Usually an apparent pair of mates is present in two variations. The mate effective in one variation is prevented in another and vice versa. This type can with good reason also be termed "Reciprocal Dual Avoidance". However, other scenarios are possible, such as for instance cyclic dual avoidance.

Total Dual Avoidance. The prevented mate appears as a possibility only once and doesn't become effective in any other variation.

Another criteria is the location of thematically relevant effects, i.e. whether they are contained in a defence or in a mate:

Active Dual Avoidance. Black defence carries a positive effect which prevents a dual mate. **497** is an example of **active** and **partial** dual avoidance.

Passive Dual Avoidance. White second move carries a harmful effect which eliminates it as a mate. **498** is an example of **passive** and **total** dual avoidance.

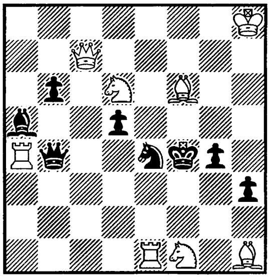


497

GUIDELLI, Giorgio
Good Companion 1917

#2

497: (*1... ♕e6 2. ♕xe6#) ◆ **1. ♖e6!** (2. ♕d7#), 1... ♘hf5 2. ♘dxf4# (2. ♘hxf4?), 1... ♘gf5 2. ♘hxf4# (2. ♘dxf4?), (1... ♕xe6,♗b4,cxd3,♗c6 2. ♕c5,♘xb4,c4,♕xc6#) ◆ Active partial dual avoidance.



498

GULYAYEV, Aleksandr P.
1.pr L'Italia Scacchistica 1930/I

#2

498: 1. ♘g3! (2. ♘h5#), 1... ♘xf6 2. ♘f7# (♘e4?), 1... ♕xe1 2. ♘df5# (♘c4?), (1... ♘/♕xd6 2. ♕xd6#, 1... ♘xg3 2. ♕c1#, 1... ♔xg3 2. ♘xe4#) ◆ Passive total dual avoidance.

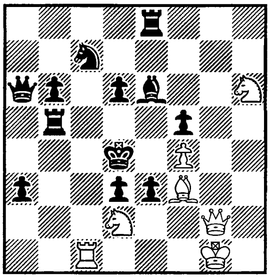
★ **Other examples:** 95, 148, 167, 168, 183, 189, 285, 310, 453, 619, 650, 749, 820, 824, 896, 897, 961, 973, 1001, 1207, 1360, 1375, 1408, 1460, 1529, 1530, 1557, 1585, 1618.

≡ **Alias:** Combination in Tries.

DUAL AVOIDANCE, CYCLIC

Three or more mates occur in as many variations in cyclic pairs, so that the mate avoided in one is effective in the next variation, while the mate avoided in the last variation closes the cycle by being effective in the first variation.There are four thematic mates in **499**.

If three or more defences occur in variations as triplets (consisting of one effective and two avoided mates), then the cyclic order of avoided mates is not inherent. See the remark under "Cycle, of Mates". In **500** the order of avoided mates (parenthesized in the solution) is unambiguously defined by black defensive motifs they are prevented by in respective variations.

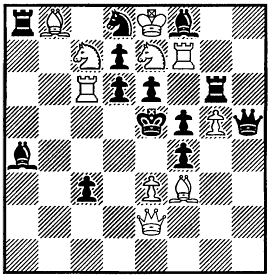


499

LATZEL, Gerhard
1.pr Chess 1948

#2

499: 1. ♗c6! ~ 2. ♘f3#, 1... ♖d5 2. ♘b3#^{A} (♖c4?^{B}), 1... ♘d5 2. ♖c4#^{B} (♘xf5?^{C}), 1... ♗d5 2. ♘xf5#^{C} (♕g7?^{D}), 1... d5 2. ♕g7#^{D} (♘b3?^{A}), (1... exd2 2. ♕f2#).



500

STOCCHI, Ottavio
1.hm L'Échiquier 1936

#2

500: 1. ♘xe6! ~ 2. exf4#, 1... ♖xe6 2. ♖c5#^{A} (♖xf5^{B},♗xd6?^{C}), 1... ♘xe6 2. ♖xf5#^{B} (♗xd6^{C}, ♖c5?^{A}), 1... dxe6 2. ♗xd6#^{C} (♖c5^{A},♖xf5?^{B}), (1... ♚xe6,fxe3 2. exf4,♕xe3#) ◆ First mates in the parenthesis are avoided by indirect pins, second ones by direct guards.

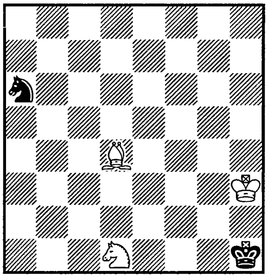
★ **Other example** 98.

DUAL, BLACK

In orthodox compositions duals are White's alternative mates or continuations to Black's moves. The term can be used to signify black moves followed by same white moves, for instance in different phases, without there being a genuine changed play (see mate transference, pseudo), or in one phase, too. Some experts hold the opinion that white continuations that follow both thematic and non-thematic black play are comparable with duals. In self- and reflex-mates, in which the mating side is Black, technically there can be duals, but with regard to self-mates opinions differ whether they are, in general, considered serious or not.

DUAL, LOSS OF TIME [E]

In a win study a kind of dual in the position in which White can, in fact, play a weaker move, but because Black cannot improve his position, White can return to the main line, when the position is repeated. Some experts do not consider such duals serious.



501

VIDOR, L.
Bulletin de la Fédération Française des Échecs 1930 / (v)

+

501: 1. ♗b6 ♘b4 (1... ♘b8 2. ♗c7 ♘~ 3. ♗h2 ~ 4. ♘f2#; 1... ♘c5 2. ♘f2+ ♔g1 3. ♗xc5) **2. ♘f2+ ♔g1 3. ♘e4+** (not 3. ♘d3+? ♔h1 4. ♘xb4 stalemate, although White can retract his mistake by playing 4. ♘f2+ – "loss of time" dual) **♔e1 4. ♘g3+ ♔e1 5. ♗a5** +–.

DUAL, ORGANIC

When a piece is on a focal position or controls two or more squares on the same line, a move from the focal point or from the line may as a consequence give the opponent two or several mates or continuations. That kind of unavoidable duals, which are usually separated by other moves of the piece, are not considered harmful.

DUAL, PROMOTION

In direct mate problems and studies White's alternative promotion to Q/R or Q/B are usually not considered serious duals, if the possibility presents itself in a mating move, and it is sometimes tolerated even in helpmate problems. Earlier in the solution it may be regarded as serious, especially in a thematic variation.

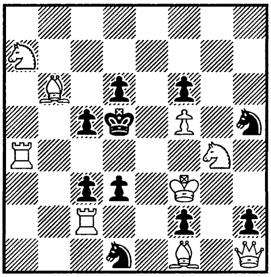
DUAL, VANISHING

Dual(s) found in the set play disappear in the actual play.

★ **See examples:** 69, 613.

DUD THEME

A white piece that is very useful in set or try play becomes idle after the key. The famous **502** has been celebrated despite (or perhaps because) a "dud" on h1 is nothing less than – the Queen!



502

HARLEY, Brian
Chess Amateur 1917

#2

502: *1...♘h~ 2♔(x)f4#, 1...♘d~ 2♔(x)e3#, 1... c4 2. ♖a5#, 1... d~ 2. ♔e2# ◆ **1. ♖e4!** (~), 1...♘h~ 2. ♘xf6#, 1...♘d~ 2♘(x)e3#, 1... c4 2. ♖d4#, 1... d~ 2. ♗c4#.

DUEL THEME

At least 3 different moves of one and the same piece are followed by different moves of one and the same enemy piece.

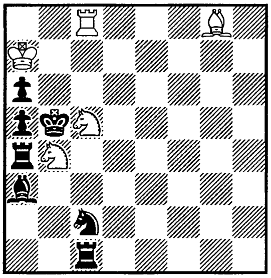
Not to be confused with Tempo Duel!

★ **See examples:** 116, 304, 401, 437, 455, 1109, 1447, 1677.

DUMMY

An imaginary piece of either side that does not possess any power apart from blocking up a square. A random unit.

503: 1. ♘e4! ~ 2. ♖b8#, 1... axb4 2. ♖c5#, 1... ♖xb4 2. ♘c3#, 1... ♗xb4 2. ♗c4#, 1... ♘xb4 2. ♘d6#, (1... ♔xb4 2. ♖b8#) ◆ A dummy arrival on b4 would allow all four mates.



503

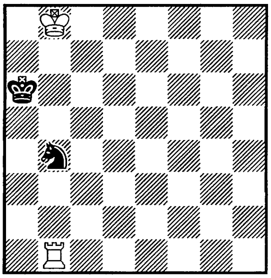
BEKKELUND, Paul
1.pr Sjakk-Nytt 1947

#2

→ *See also:* Random Piece.

DUPLEX

Problems where the same stipulation applies to both sides. Most often combined with a *helpmate* condition.



504

HASSBERG, Eric M.
Die Schwalbe 1965

h#2 duplex

504: A) **1.** ♘d3 ♔c7 2. ♔a7 ♖a1# ◆ B) **1.** ♔a8 ♘d5 2. ♖b8 ♘c7#.

ĐURAŠEVIĆ THEME

Cyclically shifted functions of three white moves in two *phases* as key, threat and mate/continuation to the same defence, or in two parallel variations, the second move standing for a key, while thematic threat and mate occur the third move.

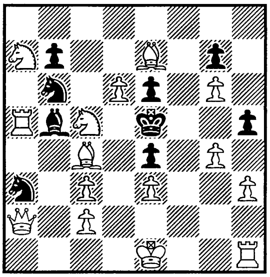
This difficult theme cannot be conceived in an orthodox twomover, and even in a threemover it needs a help of an "odd" move like castling **505** or en passant **506**.

⧗ Branislav Đurašević (1957).

Pattern:

Đurašević		
1	~	a
A	B	C
B	C	A

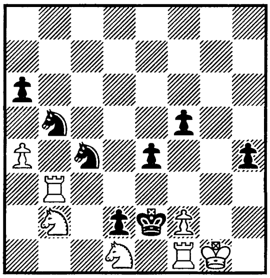
505: **1.** ♗xe6?^{A} ~ 2. ♘d7+^{B} ♘xd7 3. ♕d5#, 1... ♘bc4^{a} 2. 0-0^{B} ~ 3. ♖f5#, (1... ♘xc2+ 2. ♕xc2 etc.), 1... ♘ac4! ◆ **1. 0-0!**^{C} ~ 2. ♗xe6^{A} ~ 3. ♖f5#, 1... ♘bxc4^{a} 2. ♘d7+^{B} ♔d5 3. ♖d1#, (1... ♘axc4 2. ♖xb5 etc., 1... ♘d5 2. ♗xb5 etc.).



505

ĐURAŠEVIĆ, Branislav
Mat 1988

#3



506

NASTRAN, Janez
4.pr The Problemist 2003

#3

506: **1.** f4?^{A} ~ 2. ♖h3^{B} ♘e3 3. ♖xe3#, 1... e3^{a} 2. axb5^{C} ♘xb2 3. ♖xe3#, (1... exf3 e.p. 2. ♖bxf3 etc.), 1... ♘c3! ◆ **1.** ♖**h3!**^{B} ~ 2. axb5^{C} ~ 3. ♘c3#, 1... e3^{a} 2. f4^{A} ♘xb2 3. ♖xe3#.

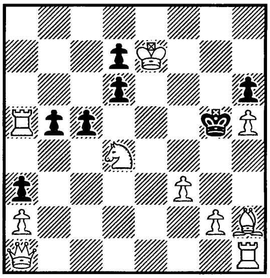
≡ **Alias:** Djurasevic.

ĐURAŠEVIĆ, COMPLETE

A complete three-phase (or in longer problem three-variation) cyclic *Đurašević theme*. This extremely difficult scenario is unattainable in a conventional orthodox problem. A 'disparately twinned' **507** is quoted here only for illustrative reasons.

Pattern:

Complete Đurašević		
1	~	a
A	B	C
B	C	A
C	A	B



507

GVOZDJÁK, Peter
sp.hm Pat a Mat 1991-92

#2 b) ♚g5→b4, ♖h1→a8;
c) ♚g5→c7, ♖h1→h8

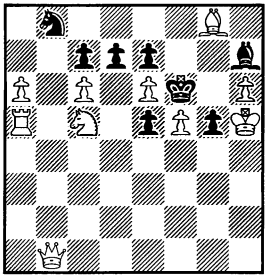
507: a) **1. ♗xd6!^{A}** ~ 2. ♕c1#^{B}, 1... cxd4^{a} 2. ♖xb5#^{C} ◆ b) **1. ♕c1!^{B}** ~ 2. ♖xb5#^{C}, 1... cxd4^{a} 2. ♗xd6#^{A} ◆ c) **1. ♖xb5!^{C}** ~ 2. ♗xd6#^{A}, 1... cxd4^{a} 2. ♕c1#^{B}.

ĐURAŠEVIĆ, PSEUDO

Like *Đurašević theme*, only black thematic moves are different.

Pattern:

Pseudo Đurašević			
1	~	a	b
A	B	C	
B	C		A



508

MALEIKA, Gerhard
Main-Post 1971

#2

508: **1. ♕f1?^{A}** ~ 2. ♘e4#^{B}, 1... ♗g6+^{a} 2. fxg6#^{C}, 1... d5! ◆ **1. fxg6(ep)!^{C}** ~ 2. ♕f1#^{A}, 1... e4^{b} 2. ♘xe4#^{B}, (1... ♗xg6+ 2. ♕xg6#).

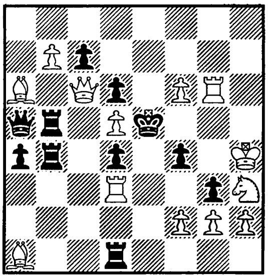
≡ **Aliases:** Pseudo Djurasevic; Pseudo Đurašević.

ĐURAŠEVIĆ, PSEUDO, COMPLETE

Like *Đurašević, complete*, only black thematic moves are different.

Pattern:

1	~	a	b
A	B	C	
B	C		A
C	A		B



509

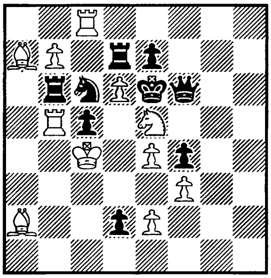
ASCHWANDEN, Reto
1.pr Pat a Mat 2001

#3

509: **1. ♖f3!** ~ 2. ♖xf4^{A} (3. ♖g5#^{B}) ♖xd5^{a} 3. ♕e8#^{C}, 1... ♔e4 2. ♖g5^{B} (3. ♕e8#^{C}) ♖xd5^{a} 3. ♖xf4#^{A}, 1... ♔f5 2. ♕e8^{C} (3. ♖xf4#^{A}) d3^{b} 3. ♖g5#^{B}, (1... ♖xd5,♖b6,♖xb7 2. ♕e8+ etc.).

DURBAR THEME

All the moves of the mating side are made by the King, except possibly the mating move.



510

KIESERITZKI, Lionel
Illustrated London News 1849

#4

510: 1. ♔xc5+! ♔xe5 2. ♔xb6+ ♔d4 3. ♔xc6+ ♔c3 4. ♔xd7#.

DYNAMO CHESS [F]

A fairy chess variant. The chessmen have "magnetic" powers of attraction and repulsion operating along their normal lines of movement.

The game is played with a normal set of pieces, from the normal starting setup.

Pieces have the same movement as in orthodox chess, except that they cannot take other pieces in the way of orthodox chess. Additionally, pieces can pull or push other pieces. Taking is done by pulling or pushing other pieces off the board.

Each turn, a player has the following options.

(1) He may move one of his pieces.

(2) He may move one of his pieces, and pull or push another piece with that piece.

(3) He may pull or push a piece with one of his pieces.

The rules are too extensive for this type of publication, but those who are interested can easily found them on Internet.

⌛ Invented by Hans Klüver and Peter Kahl in 1966.

EAGLE [F]

Fairy piece. A *Grasshopper* which pivots 90° (to either side) at the hurdle.

Bishop-Eagle and Rook-Eagle move on Bishop and Rook lines respectively and deflect 90° either way on passing over the hurdle.

ECHO

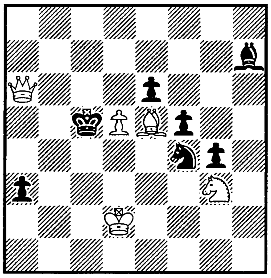
A geometrical repetition of one and the same idea, combination, maneuver or final configuration (e.g. mate, stalemate etc.) by means of translation, rotation or reflection on the chessboard.

The number of chess ideas, effects or positions that can be echoed is virtually unlimited and the quoted diagrams are just a few drops in the ocean.

In **512** mating positions in first two variations are reflected around the diagonal b1-h7.

A single-phase helpmate **513** shows echo play of Black and White in first two moves.

The echo between variations in **514** is obvious despite one starts with anti-critical move 1... ♖a6, and the other with peri-critical move 1...♕g8.

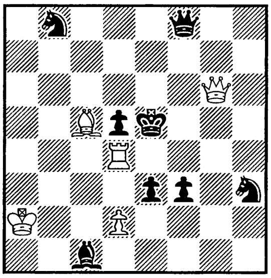


511

WILLMERS, Rudolf
Deutsche Schachzeitung 1860

#4

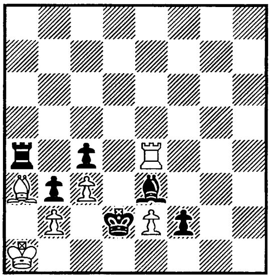
511: 1. ♘h5! (2. ♗d6+ ♔d~ 3. ♘xf4(+)), 1... ♘xh5 2. ♔c3 ♔xd5 3. ♕c4+ ♔xe5 4. ♕d4#, 1... ♔xd5 2. ♘xf4+ ♔xe5 3. ♕xe6+ ♔xf4 4. ♕e3#.



512

MORAVEC, Josef
6.hm Časopis českých šachistu 1916

#3



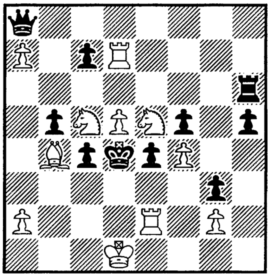
513

KLUXEN, Wilhelm
1.pr Die Schwalbe 1951

h#3

512: 1. ♖f4! (2. ♖xf8/♗xf8/♗d6+), 1... ♗a3 2. ♗d4+ ♔xf4 3. dxe3#, 1... ♔xf4 2. ♗xe3+ ♔e5 3. d4# , 1... ♕xf4 2. d4+ ♕xd4 3. ♗d6#.

513: 1. ♖a8 ♖e8 2. ♗a7 ♗e7 3. ♔e3 ♗g5#.



514

BRUNNER, Erich
Deutsches Wochenschach 1914

#3

514: 1. ♖e1! ~ 2. ♔e2 ~ 3. ♖d1#, 1... ♖a6 2. ♘c6+ ♖/♕xc6 3. dxc6#, 1... ♕g8 2. ♘e6+ ♖/♕xe6 3. dxe6#.

★ **Other example** 1678.

ECHO MATES

Echo mates arise when mating force which ends a main variation is regrouped, wholly or in part, in another main variation, so that the final pictures exactly or very closely resemble each other in general symmetry.

Echo mating pictures can be translated and/or rotated and/or mirrored.

Translation (m,n). Echo mates or stalemates in echo where the difference between the positions of the King is (m,n). In **517** a typical QBB mate repeats translated 4 times.

Rotation. Positions of mate or stalemate identical except for a 90° (**515**) or 180° (**516**) rotation.

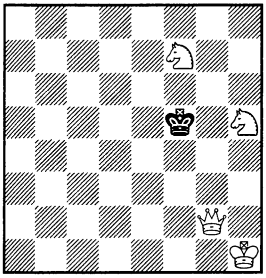
Mirror. Positions of mate or stalemate identical but mirrored diagonally (**518**), vertically (**519**) or horizontally (**520**).

Two types of echo can be distinguished regarding the colour of the final black King's square:

(1) **Monochrome Echo**. The (mated) King in both echo positions stands on squares of the same colour. See **527** or **522**.

(2) **Chameleon Echo**. The (mated) King stands on squares of different colours, as in **521**. **517** shows two pairs of chameleon echo mates.

Exact Echo. A pair of mates in which the pieces involved are located on same places in relation to each other, except for the possible rotation and shift of position. Again, it can be either monochrome (see **522**) or chameleon (see **523**).

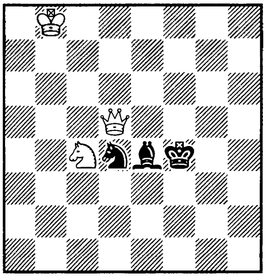


515

ONIŢIU, Valerian
Eskilstuna Kuriren 1930

h#2*

515: 1... ♘f6 2. ♔f4 ♕f2# ◆ **1. ♔e6** ♘g7+ 2. ♔d7 ♕b7# ◆ A 90° echo.

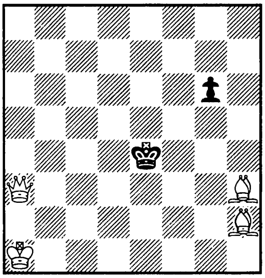


516

LINDNER, László
1.pr Magyar Sakkvilág 1944

h#2 b) ♕e1, +c) ♘a3, +d) ♕e8, +e) ♘b4, +f) ♕h3

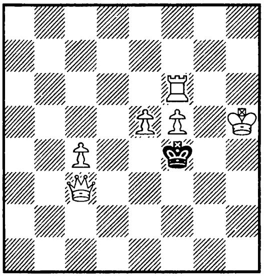
516: a) **1. ♗d3** ♕g5+ 2. ♔d3 ♘d2# ◆ b) **1. ♗d5** ♕g3+ 2. ♔e4 ♘d6# ◆ c) **1. ♔f3** ♕f1+ 2. ♔e3 ♘c4# ◆ d) **1. ♔f5** ♕f7+ 2. ♔e5 ♘c4# ◆ e) **1. ♗d5** ♕g6 2. ♔e5 ♘d3# ◆ f) **1. ♗d3** ♕g2 2. ♔e3 ♘d5# ◆ Three pairs of 180° echoes.



517

BOTTACCHI, Antonio
Realismo e Romanticismo nell'arte problemistica di Antonio Bottacchi 2005

#3



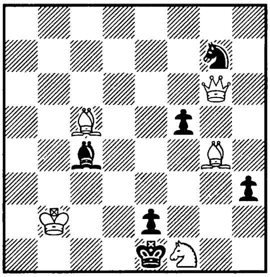
518

VON DUBEN, Gustav Hendrik
Nya Dagligt Allehanda 1933

#3

517: **1. ♗g1!** ~ 2. ♕e3+ ♔d5 3. ♕e6#, 1... ♔e5 2. ♕e7+ ♔d5 3. ♕e6#, 2... ♔f4 3. ♕e3#, 1... ♔d5 2. ♕d3+ ♔c6 3. ♕d7#, 2... ♔e5 3. ♕d4#.

518: **1. ♖h6!** (~), 1... ♔e4 2. ♔g6 ♔f4 3. ♖h4#, 1... ♔xf5 2. ♕e1 ♔f4 3. ♖f6#.

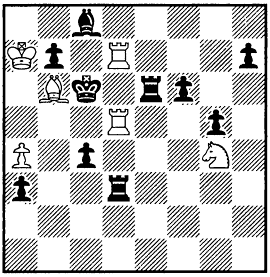


519

HAVEL, Miroslav
1.pr Tidskrift för Schack 1917

#3

519: **1. ♕f6!** (2. ♕c3+ ♔xf1/♔d1 3. ♗xh3/ ♕c1, ♕d2,♘e3#), 1... ♗d5 2. ♕a6 (3. ♕a1,♕xe2#) exf1♕ 3. ♕a5#, 1... ♔xf1 2. ♕h4 (3. ♗xh3/ ♕f2#) e1♕/♔g2 3. ♕xh3#, (1... fxg4 2. ♗b4+ ♔d1 3. ♘e3#).

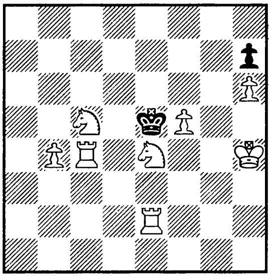


520

HEYDT, Otto
L'Illustration 1873

#3

520: **1. ♘h6!** ~ 2. ♘f7 etc., 1... ♖xd5 2. ♖c7+ ♔d6 3. ♘f7#, 1... ♗xd7 2. ♖c5+ ♔d6 3. ♘f5#.



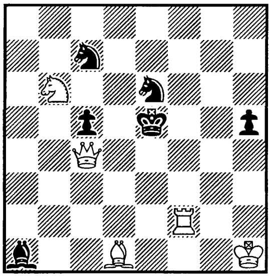
521

PAULY, Wolfgang
Deutsche Schachzeitung 1907

#3

521: **1. ♖c1!** (~), 1... ♔d4 2. ♘c3 ♔c4 3. ♖e4#, 1... ♔d5 2. ♘e6 ♔e5 3. ♖c5#, (1...♔xf5 2.♘d6+).

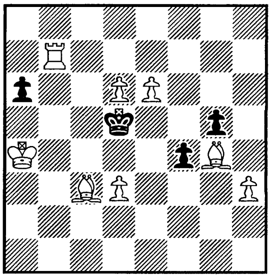
522: **1. ♖f7!** (2. ♗f3 ~/♗d4 3. ♕e4+/♕d5+), 1... ♔d6 2. ♕d5+ ♘xd5 3. ♘c4+ ♔c6 4. ♗a4#, 1... ♗d4 2. ♕d5+ ♘xd5 3. ♘c4+ ♔e4 4. ♗c2#, (1... ♘d4 2. ♘d7+ ♔e4/♔d6 3. ♗c2+/♕xc5+) ◆ Exact echo.



522

BERGER, Johann
Neue Berliner Schachzeitung 1866-7

#4



523

SHINKMAN, William A.
Hartford Times ca. 1876

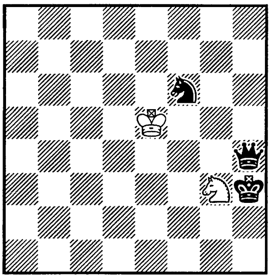
#3

523: **1. ♗f3+!**, 1... ♔xe6 2. ♖e7+ ♔xd6 3. ♗b4#, 1... ♔xd6 2. ♖d7+ ♔xe6 3. ♗g4#., (1... ♔c5 2. ♖b6! ~/♔xb6 3. ♖c6/♗d4#) ◆ Exact chameleon echo.

★ **Other examples:** 193, 194, 524, 527, 702, 1103, 1262.

ECHO MATES, IDEAL

Two identical mating positions, either chameleon or monochrome, where each black flight is either guarded once or blocked, and every man on the board is taking part in them.



524

KOTĚŠOVEC, Václav
1.pr Miroslav Bilý JT 1995

h#4 311...

524: **1. ♘h5** ♘e2 2. ♕g3+ ♔f5 3. ♕h2 ♔g5 4. ♘g3 ♘f4# ◆ **1. ♔g4** ♔e6 2. ♕h3 ♔f7 3. ♔h4 ♔g6 4. ♘g4 ♘f5# ◆ **1. ♘h7** ♘e4 2. ♘g5 ♔f6 3. ♔g4 ♔g7 4. ♔h5 ♘f6#.

≡ **Alias:** Ideal Echo Mates.

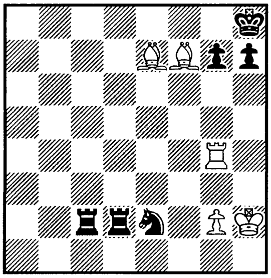
ECHO MATES, MODEL

Echo models arise when model-mating force which ends a main variation is regrouped, wholly or in part, in another main variation, so that the final pictures exactly or very closely resemble each other in general symmetry: each white unit (or its equivalent substitute) bearing upon the black King, or its field, with a like effect, and controlling the same number of squares.

★ **See examples:** 193, 194, 527, 528, 1647.

ECHO, OF MOTION SEQUENCE THEME

A geometrically symmetrical sequence of moves is repeated either several times in the same line of play (as ♗f6-♖g7 and then ♗g6-♖h7 in **525**), or in two (or more) variations (as ♗e4-♕g6-♗f3 vs ♗e6-♕g4-♗f7 in **526**).

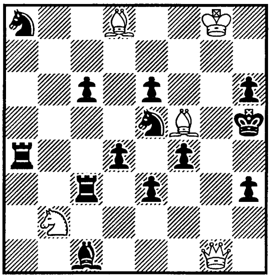


525

BROWN, Reginald A.
Chess Player's Chronicle 1841 / (v. J. Breuer)

#5

525: **1. ♗f6!** h6 2. ♖xg7 ♖c8 3. ♗g6 ~ 4. ♖h7+ (♔g8 5. ♖h8#).



526

KOHTZ, Johannes ; KOCKELKORN, Carl
101 Ausgewählte Schachaufgaben 1875

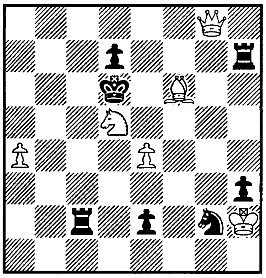
#4

526: **1. ♘c4!** ~ 2. ♘xe5 etc., 1... ♖cxc4 2. ♗e4 ~ 3. ♕g6+ ♘xg6 4. ♗f3#, 1... ♖axc4 2. ♗xe6 ~ 3. ♕g4+ ♘xg4 4. ♗f7#, etc.

★ **Other example** 528.

ECHO, VARIATIONS THEME

Same (white) strategy or mating positions and course of play repeats itself in two or more variations.

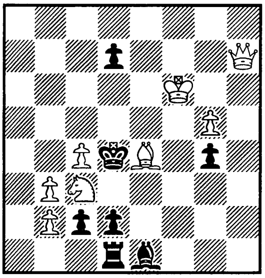


527

WURZBURG, Otto
1.pr Our Folder 1921

#3

527: 1. ♕e8! (2. ♕e5+ ♔c~ 3. ♕c7#), 1... ♖h5 2. ♗e7+ ♔e5 3. ♗c5#, 1... ♖c8 2. ♗e5+ ♔c5 3. ♕xc8#, 1... ♖c6 2. ♗d4 (3. e5#) ♖c8 3. ♕g6#, (1...♔c~ 2. ♕b8).



528

BREUER, Josef
1.pr Deutsche Schachzeitung 1964

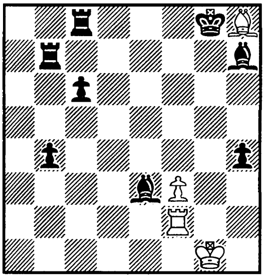
#4

528: 1. ♗a8? (2. ♕e4+ ♔c5 3. ♕e3+ ♔b4 4. ♕b6#) ♔c5! 2. ♕e7+ ♔b6 3. ♕d6+ ♔a7 4. ♘b5+ ♔xa8! ◆ **1. ♗h1?** ♔e3! 2. ♕e4+ ♔f2 3. ♕f4+ ♔g1 4. ♘e2+ ♔xh1! ◆ **1. ♗d5!** (2. ♕e4+ ♔c5 3. ♕e3+), 1... ♔c5 2. ♕e7+ ♔b6 3. ♕d6+ ♔a7 4. ♘b5#, 1... ♔e3 2. ♕e4+ ♔f2 3. ♕f4+ ♔g1 4. ♘e2#, (1... ♗f2 2. b4 ♖e1 3. ♘b5+ ♔e3 4. ♕e4#).

★ **Other example** 522.

ECHO, WHITE-BLACK THEME

Correspondence (strategic or formal) between the white and black play.



529

KOVÁCS, Norbert
Fairy Chess Review 1939

h#3

529: 1. ♗a7 ♗a1 2. ♖b6 ♖b2 3. ♔h8 ♖g2#.

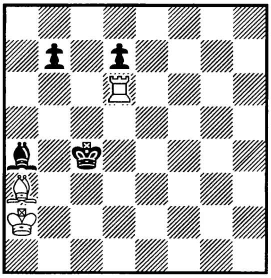
ECHO-NON-MODELS

Echoing non-model mates are also regarded as a theme coming within the Bohemian canon, if the mates are sufficiently noteworthy.

→ ***See also:*** *Echo Mates, Model.*

ECHOED MATE (STALEMATE)

The relative position of each active piece of the stalemating side is the same in each mate (stalemate). Echo is chameleon if the squares, where the stalemated side's King is, are of different colours.



530

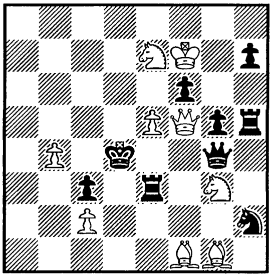
LOIS, Jorge J.
3.cm feenschach 1974

h=3

530: **1. b5** ♔b1 2. ♔b3 ♖d4 3. d5 ♗b4= ◆ **1. ♗b5** ♗c5 2. ♗a6 ♗b6 3. ♔b5 ♔b3=.

ECLIPSE THEME

Black line piece arrives behind a friendly piece which consequently cuts its line of activity.



531

ISAYEV, Leonid A.
Tijdschrift v. d. KNSB 1927

#2

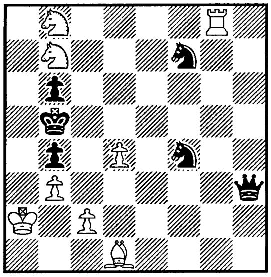
531: **1. ♔e6!** ~ 2. ♘c6#, 1... ♕f3 2. ♕d3#, 1... ♕e2 2. ♕e4# ◆ etc.

ECONOMICAL MATE

Mate is economical, if all pieces of the mating side take part in it, i.e. guard at least one flight square, with the allowable exception of King and Pawns.

Complete Economical Mate. An economical mate in which the white King and all white

Pawns take part. In **532** the square b3 is guarded twice, but every white man is needed in the final position.



532

SVANBERG, Adolf F.
Schachzeitung 1847

#5

532: 1. ♘d6+? ♘xd6! and Pb4 is the other obstacle ◆ **1. ♖g5+!** ♘xg5 2. c4+ bxc3(ep) 3. ♘d6+ ♔a5 4. b4+! ♔xb4 5. ♘c6#.

★ **Other example** 853.

→ ***See also:*** *Mate, Pure, Economical.*

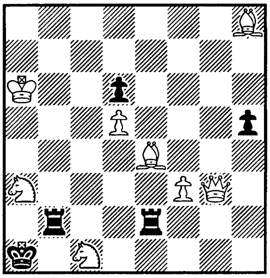
ECONOMY

Economy is generally regarded as a good thing in chess problem composition, though exactly what is meant by it, and exactly what is most important to be economical with, is open to debate. Economy of **material** or **force** (not using more pieces than necessary), economy of **space** (using the chessboard to its fullest, not cramming all the pieces into one corner) and economy of **motivation** (keeping all lines in the solution relevant to the theme) are all regarded as important. (Definition from *FIDE Album*.)

There is also economy of **time** (no prolonging of the play in the end or, in studies, in introduction), economy of **tactical means** (as much quiet or otherwise non-aggressive play as possible), etc.

ECONOMY OF AIM

Parallel to the *purity of aim*, another important concept of the logical (New German) school, in German *"Zweckökonomie"*. The term is used, for instance, when White's *foreplan* simultaneously removes two or more obstacles that prevent him from executing his *main plan*. The foreplan may, however, be in itself a combination of choice, and the false choices are refuted, because each of them removes only one of the obstacles. In these cases, the foreplan retains the economy of aim even if it, on surface, is two- or multi-purposed.



533

GRASEMANN, Herbert
Schach-Express 1948

#3

533: 1. ♗b1? (2. ♘b3#) ♖e3!/♖e5! – two obstacles ◆ **1. ♕f2?** ♖xf2 2. **♗b1** ♖xf3! ◆ **1. ♕g2?** ♖xg2 2. ♗b1 ♖g7! ◆ **1. ♕h2!** ♖xh2 2. ♗b1 ~ 3. ♘b3#.

→ ***See also:*** *Purity of Aim.*

≡ **Alias:** Zweckökonomie (Ger.).

ECSC

Solving competition both for teams and individuals has been organized annually since 2005 by permission of PCCC (WFCC). It follows the format and rules of World Championships (*WCSC*), the sole major exception being that each participating team may have four members, and the results of three best solvers in each round will be included in the total score of the team.

≡ **Alias:** European Championships for Solving Chess Problems.

EDGE CHESS [F]

Fairy condition. Only moves played on or from the edge of the board are allowed.

⧗ Invented by George P. Jellis (1940) in 1979.

EDGEHOG [F]

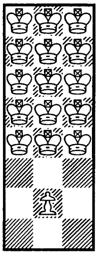
A fairy piece that captures, checks and moves on or (starting) from the edge of the board.

⧗ Invented by John E. Driver (1928-1979) in 1966.

≡ **Alias:** Randschwein (Ger.).

EFFECTIVE SQUARES, RULE OF [E]

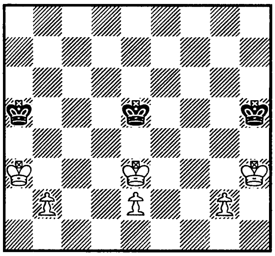
The squares that a King with a single Pawn vs King must occupy in view of being able to secure Pawn's promotion and win. The rule complements the rule of quadrant square, since it is provided that the Pawn will now be supported by the King. The rule does not apply to Rook's Pawn.



534

CHÉRON, André
Lehr- und Handbuch der Endspiele III, 2nd ed. Berlin 1964

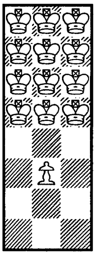
White wins without exception



535

CHÉRON, André
Lehr- und Handbuch der Endspiele III, 2nd ed. Berlin 1964

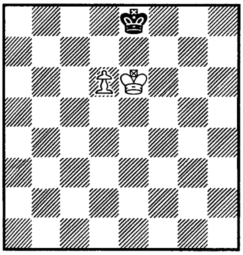
In each of the three positions:
White on the move, draw;
Black on the move, White wins.



536

CHÉRON, André
Lehr- und Handbuch der Endspiele III, 2nd ed. Berlin 1964

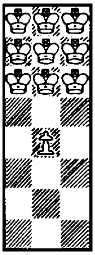
White wins without exception



537

CHÉRON, André
Lehr- und Handbuch der Endspiele III, 2nd ed. Berlin 1964

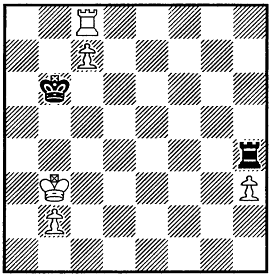
Black on the move, White wins;
White on the move, draw.



538

CHÉRON, André
Lehr- und Handbuch der Endspiele III, 2nd ed. Berlin 1964

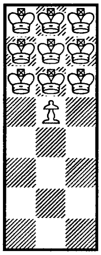
White wins without exception



539

KOK, Theodorus. C. L.
Deventer Dagblad 1936

+



540

CHÉRON, André
Lehr- und Handbuch der Endspiele III, 2nd ed. Berlin 1964

White wins without exception

534: For instance, the position w♔a8, Pb2 – b♔c7: **1.** ♔a7 ♔c6 2. ♔a6 ♔c5 3. ♔a5 ♔c4 4. ♔a4 ♔c5 5. b3 ♔b6 6. ♔b4 ♔a6 7. ♔c5 ♔b7 8. ♔b5 ♔a7 9. ♔c6 ♔a6 10. b4 ♔a7 11. b5 ♔a8 12. ♔b6 ♔b8 13. ♔a6 ♔a8 14. b6 ♔b8 15. b7 +–.

535: For instance, the position on the left: **1.** ♔b3 ♔b5 2. ♔c3 ♔c5 3. b3 ♔b5 4. b4 ♔b6... and white King cannot reach any of the effective squares without Black being able to reach an opposition. ◆ There are no effective squares behind or beside the Pawn until on the 6th rank, when the opposition is decisive.

539: 1. ♖d8! ♖xh3+ 2. ♖d3! ♖xd3+ (2... ♖h8 3. ♖c3) 3. ♔c2 (3. ♔c4? ♖d1) ♖d6 (3... ♖d5 4. c8♕ ♖c5+ 5. ♕xc5+ ♔xc5 6. ♔c3! ♔b5 7. ♔b3 ♔a(c)5 8♔c(a)5!) 4. c8♘+!! (4. c8♕? ♖c6+ 5. ♕xc6+ ♔xc6 6. ♔c3/♔b3 ♔c5/♔b5!) ♔c5 5. ♘xd6 ♔xd6 6. ♔b3! (6. ♔c3? ♔c5) ♔c5 7. ♔a4 +–.

→ ***See also:*** *Compliance, Squares of; Opposition.*

≡ **Alias:** Regel Der Wirksamen Felder (Ger.).

EIFFEL [F]

A variation on Madrasi chess condition: Pawn paralyses Knight, Knight paralyses Bishop, Bishop paralyses Rook, Rook paralyses Queen and Queen paralyses Pawn.

EIGHT-HANDS-ROUND THEME [F]

Four *Grimshaws* (Grimshaw interference) between the same two pieces. Possible only with usage of fairy units.

EIGHT QUEENS PUZZLE [F]

Placing eight chess Queens on an 8x8 chessboard so that no two Queens attack each other.

There are 12 distinct arrangements, 11 of which having 8 different mirrored/rotated positions and one giving 4 different positions. The solution below shows occupied ranks on files "a" through "h":

24683175 × 8
17468253 × 8
17582463 × 8
41582736 × 8
51842736 × 8
31758246 × 8
51468273 × 8
71386425 × 8
51863724 × 8
57142863 × 8
63184275 × 8
53172864 × 4

⧗ The puzzle was originally proposed in 1848 by the chess player Max Bezzel, and over the years, many mathematicians, including Gauss, have worked on this puzzle and its generalized n-queens problem. The first solutions were provided by Franz Nauck in 1850. Nauck also extended the puzzle to n-queens problem (on an nxn board–a chessboard of arbitrary size). In 1874, S. Günther proposed a method of finding solutions by using determinants, and J. W. L. Glaisher refined this approach.
Edsger Dijkstra used this problem in 1972 to illustrate the power of what he called structured programming. He published a highly detailed description of the development of a depth-first backtracking algorithm.

≡ **Alias:** Eight Queens Problem.

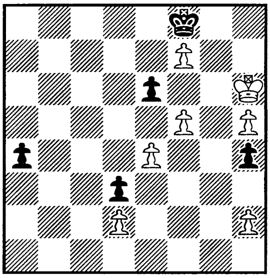
EINSTEIN CHESS [F]

Fairy condition. A unit that moves without capturing changes according to the following scheme: ♕→♖→♗→♘→♙. If there are fairy pieces, a Pawn which moves without capturing becomes one of these fairy pieces, otherwise it remains a Pawn. A unit that captures changes according to the following scheme: ♙→♘→♗→♖→♕. If there are fairy pieces, a Queen which captures becomes one of these fairy pieces, otherwise it remains a Queen. Exceptions to the default rules:

- A Pawn on its 1st rank can move 1, 2 or 3 steps forward.
- No promotions (unless otherwise stated).

EITHER-OR [E]

One side builds a stalemate position for itself, but if opponent tries to prevent it he will eventually be in a stalemate.



541

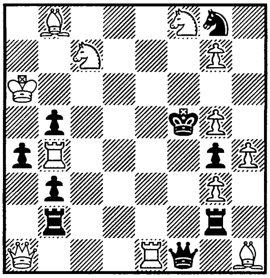
CHÉRON, André
Journal de Genève 1952

=

541: **1. ♔g6!** a3 2. h6 a2 3. h7 a1♕ 4. h8♕+! ♕xh8 5. f6 h3 6. e5 ♕h4 = (White is stalemated), 5... e5 6. h3 ♕xf6+ 7. ♔xf6 = (Black is stalemated).

EKSTRÖM LINE-COMBINATION

Each defence to the threat simultaneously closes two white lines of guard and opens one line of guard. The correct choice of mate is determined by an additional white guard.



542

BRUCH, Wieland
1.pr Israel Ring Tourney 1990

#2

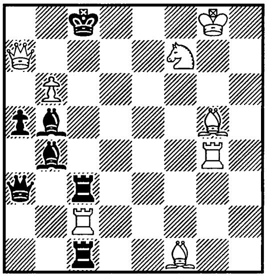
542: **1. ♘e8?** ~ 2. ♖e5/♘d6#, 1... ♖be2? 2. ♘d6#, 1... ♖ge2! ◆ **1. ♘ce6?** ~ 2. ♖e5/♘d4#, 1... ♖ge2? 2. ♘d4#, 1... ♖be2! ◆ **1. ♘xb5!** ~ 2. ♖e5#, 1... ♖ge2 2. ♘d4# (♘d6?), 1... ♖be2 2. ♘d6# (♘d4?), (1... ♕e2,♕f4,♕xe1 2♖(x)f4#, 1... ♕xb5+ 2. ♖xb5#).

EKSTRÖM THEME

Black stops the double-check threat by simultaneously closing a white line and unpinning a black piece.

⧗ Sven Ekström (1907-1978).

543: **1. ♗h3!** ~ 2. ♖c4#, 1... ♗c6 2. ♕c7#, 1... ♗c5 2. ♕c7#, (1... ♖c6 2. ♖g3#, 1... ♖c5 2. ♘d6#, 1... ♗d7 2. ♕a8#).



543

HARING, Jacob
Il Problema 1932

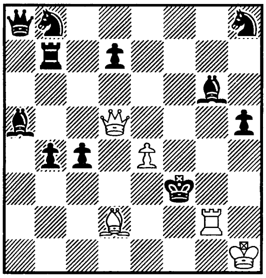
#2

→ *See also:* *Chicco-Moscow Theme.*

≡ **Aliases:** Ekström; Mikulcak.

ELBE THEME

A combination of Dresden idea and Hamburg theme.



544

FABEL, Karl
Deutsche Schachzeitung 1968

#3

544: 1. ♕e5? (2. ♕f4#) ♗c7! ◆ **1. ♕d4?** (2. ♕e3#) ♗b6,♕a7! ◆ **1. ♕xc4?** (2. ♕e2#) ♕a6! ◆ **1. ♗c1!** ~ 2. e5+ ♗e4 3. ♕d1#, 1... ♖c7 2. ♕e5 ♕xe4 3. ♕g3# (=Dresden) , 1... ♖b6 2. ♕d4 ♕xe4 3. ♕f2# (=Dresden + Hamburg) , 1... ♖b5 2. ♕xc4 ♕xe4 3. ♕f1# (=Hamburg).

→ *See also:* *Dresden Idea; Hamburg Theme.*

ELEPHANT [F]

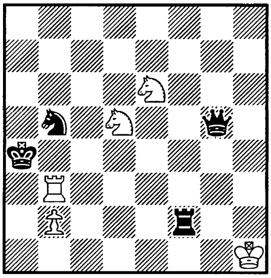
Fairy piece with combined power of Queen and Nightrider.

→ *See also:* *Combined Pieces.*

ELIMINATION OF OBSTRUCTIVE FORCE

Removal of a unit of either colour that cuts a line or occupies a square that White would need to carry out his plan. In terms of logical school, the removal combination may be direct or indirect, but the term can be used apart from logical context, too.

545: 1. ♖b4+ ♔a5 2. ♖a4+! ♔xa4 3. ♘c5+ ♔a5 4. b4#. ◆ w♖b3 was the obstructive mass.



545

D'ORVILLE, August
Le Palamède 1842

#4

★ **Other example** 1365.

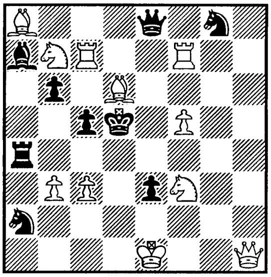
≡ **Alias:** Eliminate Obstructive Force.

ELLERMAN 1 THEME

Same strategy by Black and White in the key, the defences, the mates and optionally the threat. In **546** all the relevant white and black moves are closings of black lines.

This theme carries also the name "Uniform strategy".

⧗ Arnoldo Ellerman (1893-1969).



546

PRADO, Ary
1.pr Ellerman JT 1943

#2

546: 1. ♖cd7! ~ 2. ♘d8#, 1... ♗b8 2. ♘a5#, 1... ♘b4 2. ♘e5#, 1... ♘e7 2. ♘d4#.

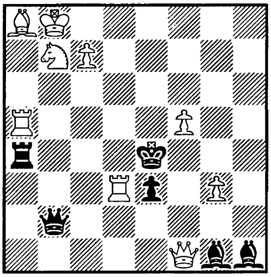
→ *See also:* *Uniform Theme.*

ELLERMAN 2 THEME

In defence, Black unpins white piece directly with different defensive motives and errors:

(1) unpin with self-blocks;
(2) unpin with interferences;
(3) unpin with self-pin;
(4) unpin of white and black unit;
(5) unpin with Goethart interference.

547: 1. ♖d8? ♕f2! ◆ **1. ♖d7!** ~ 2. ♕f4#, 1... ♕d4 2. ♘d6#, 1... ♕e5 2. ♘c5#, 1... ♕h8+ 2. ♘d8#, 1... ♕f2 2. ♘d8#, (1... ♗f2,♗f3,♕xb7+ 2. ♕xh1, ♕d3,♗xb7#).



547

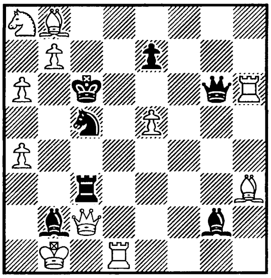
ELLERMAN, Arnoldo
1.pr Guidelli MT 1925

#2

≡ **Alias:** Ellerman Unpin.

ELLERMAN BLEND THEME

After the key, the half-pinning white piece is pinned. The half-pinned black pieces pin themselves in turn and they both also unpin the pinned white piece.



548

ELLERMAN, Arnoldo
2.pr= Good Companion 1922

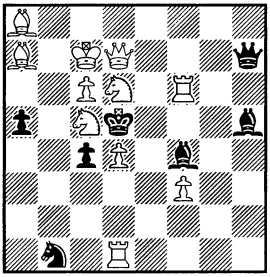
#2

548: **1.** **♗a7!** ~ 2. b8♘#, 1... ♖b3 2. ♗d7#, 1... ♘xa6 2. ♗xg2#, 1... ♖d3 2. ♕xc5#, 1... ♘d3 2. ♕xg2#.

ELLERMAN-WEENINK THEME

A pair of variations combining the Theme A with direct unpin of white pieces.

⧗ Henri Weenink (1892-1931).

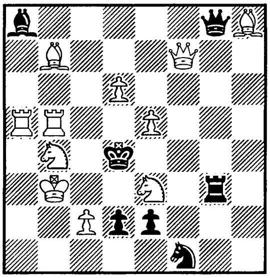


549

KOLDIJK, Albert M.
Brabantshe Schaakbond 1940

#2

549: **1.** **♘a4!** ~ 2. ♘b6#, 1... ♕d3 2. ♕e6#, 1... ♗d2 2. ♘f7#, (1... ♕xd7+ 2. cxd7#, 1... ♗xd6+ 2. ♖xd6#, 1... ♘d2 2. ♘c3#).



550

ELLERMAN, Arnoldo
Die Schwalbe 1932

#2

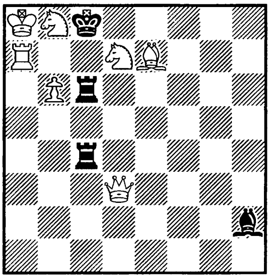
550: **1.** ♖**a4!** ~ 2. ♘bd5#, 1... ♕g7 2. ♕f4#, 1... ♖g7 2. ♘f5# ◆ (1... ♖xe3+ 2. ♘d3#, 1... ♕xf7+/♔xe3 2. ♘bd5#).

≡ **Aliases:** Weenink; Weenink Memorial.

ELMGREN 1 THEME

There are three black pieces which can move. White has three tries, each of which is defeated by different black piece. The possible defences by other black pieces are met by other mates. If there are more than three thematic black pieces, then there must be as many tries.

⧗ Bertil Elmgren (1912-?).



551

ELMGREN, Bertil
Arbejder Skak 1946

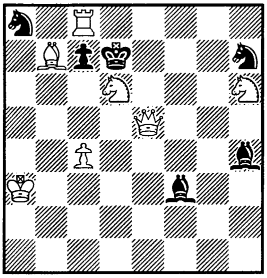
#2

551: **1.** **♕d5?** ~ 2. ♕g8#, 1... ♗c7,♖f4,♖g6 2. b7,♕xc6,♕b7#, 1... ♖g4! ◆ **1.** **♕f3?** ~ 2. ♕f8#, 1... ♗c7,♖f4,♖f6 2. b7,♕xc6,♕b7#, 1... ♗f4! ◆ **1.** **♘f6?** ~ 2. ♕d8/♕d7#, 1... ♗d6,♖d4,♖c7 2. ♕f5,♕a6,♕d8#, 1... ♖d6! ◆ **1.** **♘c5!** ~ 2. ♕d8/♕d7#, 1... ♗d6,♖d4,♖c7,♖d6 2. ♕f5,♕a6, ♕d8. ♖c7#.

≡ **Alias:** Elmgren Theme.

ELMGREN 2 THEME

In tries White always threatens the same mate. One of these tries is defeated by several black moves, while each of the remaining tries is defeated by only one of these black moves.



552

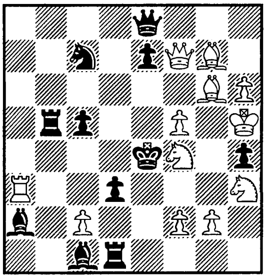
ELMGREN, Bertil
Lunds Dagblad 1948

#2

552: **1♘d~?** ~ 2. ♕e8#, 1... ♗d8!/♗e7+!/ ♘f6!/ ♗h5! ◆ **1. ♘df5?** ♗d8! ◆ **1. ♘df7?** ♗e7+! ◆ **1. c5?** ♘f6! ◆ **1. ♘hf5?** ♗h5! ◆ **1. ♘hf7!** ~ 2. ♕e8#, (1... ♗e7,♘f6 2. ♕f5,♖d8#).

EN PASSANT—ANTI-EN PASSANT THEME

In a set play or in a try White mates by capturing black Pawn en passant. In the solution against the same defence White does not capture en passant but advances directly forwards with his Pawn.



553

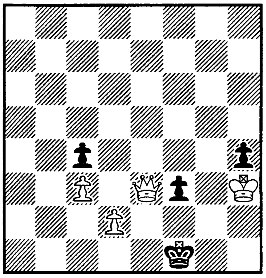
SONNENFELD, Felix A.
2.pr O Foot-Ball 1935

#2

553: *1... e5 2. fxe6# (f6?) ◆ **1. ♘e2!** ~ 2. ♘c3#, 1... e5 2. f6# (fxe6(ep)?), (1... ♖b3,♗b2,♗d2, ♘d5, dxc2 2. ♕c4,♘g5,cxd3,♕e6,f3#).

EN-PASSANT CAPTURE

When a Pawn makes a double step from its initial square it can be captured by the opponent's square on the adjacent file next to it. The right to capture expires if not used immediately.



554

GALITSKY, Aleksandr V.
Tidskrift för Schack 1891

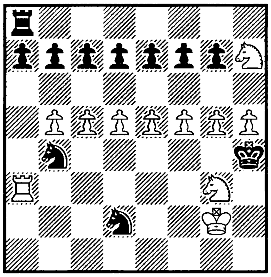
#3

554: 1. d3? f2! 2. ♕d2 cxd3! ◆ **1. d4!** (~), 1... f2,cxd3 ep. 2. ♕d2 ~ 3. ♕d1# ◆ (about the source: this is a Finnish magazine which ceased in early 1891. The Swedish *Tidskrift för Schack* did not start until 1895!).

★ **Other examples:** 532, 848, 1137, 1151, 1560.

EN-PASSANT CAPTURE, CONSECUTIVE

Two or more (successive) en-passant captures in the same line of play. **555** and **556** are record achievements, former with 7 white and latter with 6 black en passant captures.

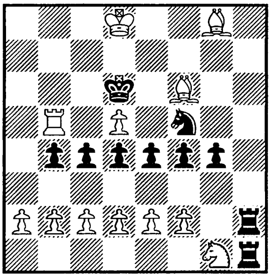


555

VELIMIROVIĆ, Milan
1.pr Novi Temi 1978-9

#10

555: **1. ♖a4!** a5 2. bxa6 ep b5 3. cxb6 ep c5 4. dxc6 ep d5 5. exd6 ep e5 6. fxe6 ep f5 7. gxf6 ep g5 8. hxg6 ep ♘d~3/♘d~4 9. ♖xa4(+) ♘~4/~ 10. ♖x♘# ◆ 7 ep captures by White.



556

JONSSON, Christer
2.pr Summer Tourney Springaren 1987

#8

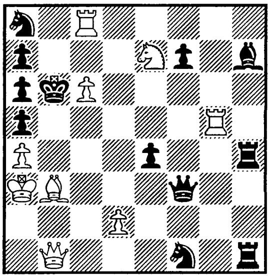
556: **1. a4!** bxa3(ep) 2. b4 cxb3(ep) 3. c4 dxc3(ep) 4. d4 exd3(ep) 5. e4 fxe3(ep) 6. f4 gxf3(ep) 7. ♘xf3 ~ 8. ♗e5# ◆ 6 ep captures by Black.

EN-PASSANT, CONVENTION

Codex: An en-passant capture on the first move is permitted only if it can be proved that the last move was the double step of the Pawn which is to be captured.

EN-PASSANT-UMNOV THEME

Black Pawn generates two similar kinds of defences, one by capturing en passant, the other by moving straight ahead. Both defences open or cut either white or black piece's line(s).



557

UMNOV, Evgeny I.
1.pr Shakhmaty 1929/II

#2

557: 1. d4! ~ 2. ♘d5#, 1... exd3(ep) 2. ♗c4#, 1... e3 2. ♗c2#, 1... ♕f5 2. ♗d5#, 1... ♘e3 2. ♗d1#, 1... ♕xb3+ 2. ♕xb3#, 1... ♘c7 2. ♖b8#.

ENDGAME

1. Often synonymous to "ending", in practical chess the phase which follows the middle-game, having strategic characteristics of its own. Some experts define endgame as consisting of positions in which the players have not more than two pieces each besides the Kings and Pawns. The theory of endings has been systematically studied since the mid-18th century by Philidor, Ponziani and del Rio, in the latter half of the 19th century by Kling, Horwitz, Guretzky-Cornitz, Centurini, Durand, Amelung, Salvioli and Johann Berger with his important work *"Theorie und Praxis der Enspiele"* (Leipzig 1890).

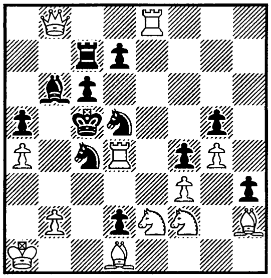
2. Endgame study, as distinct from a position taken from a game or a didactic position, is a composed chess position carrying a stipulation "White (sometimes Black) to play and (White) to win/draw". It should have exceptional content, its position must be legal, and it must have a unique solution against Black's best defence. Lack of uniqueness in terms of particular kind of duals does not necessarily disqualfy a study but reduces its worth.

ENGLISH SCHOOL

Formed in the last quarter of the 19th century. Principles: zugzwang problems with difficult key and good variety with total absence of duals.

Economy of force was emphasized, e.g. it was considered desirable that every piece in the solution not only guarded black King's flights but also gave mate. Typical were also record achievements of themes and strategic elements. Later a particular attention was paid to Black's defensive strategies, especially interferences, and cross-checks was one of the favourite themes. In three- and moremovers emphasis was on quiet moves, profusion of variations and model mates. The creators and foremost composers of the school were Benjamin Laws, Charles Planck (writer of an important essay with 80 pages in the work *"Chess Problems. A Guide with Illustrations"* in 1887, the book edited in collaboration with Andrews, Frankenstein and Laws), Godfrey Heathcote, A. F. MacKenzie and Percy F. Blake.

The school flourished between 1880 and ca. 1910, but it has had a strong impact on two-move composition in the Anglo-American world long time ever since, even until our days. It has given us terms like (incomplete) block, block-threat, white-to-play, waiter, mutate etc.

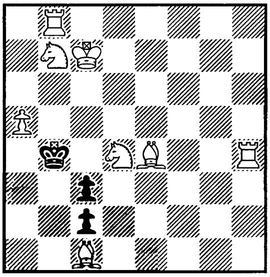


558

KIDSON, Henry E.
London News 25.9.1880

#2

558: *1... ♔d6 2. ♘e4# ◆ **1. ♖e3!** (~), 1... ♘d~ 2. ♘d3#, 1... ♘b4 2. ♘e4#, 1... ♘c~ 2. ♘e4#, 1... ♘d6 2. ♘d3#, 1... ♔d6 2. ♕f8#, 1... ♖~/d6/fxe3 2. ♘d3#, 1... ♔b4/♗~ 2. ♘d3# ◆ An early interpretation of Feldmann I.

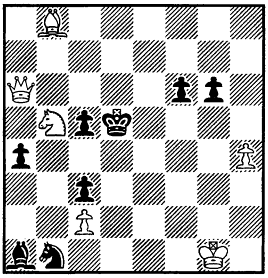


559

LAWS, Benjamin G.
hm Jamaica Family Journal 1881

#2

559: 1. ♘b3! (~), 1... ♔xb3 2. ♗d5#, 1... ♔c4 2. ♘d6#, 1... ♔a4 2. ♘bc5#, 1... ♔b5 2. ♗d3#.

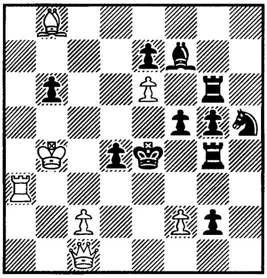


560

LAWS, Benjamin G.
1.pr Bradford Observer 1890

#3

560: **1. ♗g3?** ♔e4! ◆ **1. ♗h2!** (2. ♘c7+), 1... ♔e4 2. ♘xc3+ ♔f5,♘/♗xc3 3. ♕c8,♕d3#, 1... ♔c4 2. ♕xa4+ ♔d5 3. ♘c7#, 1... c4 2. ♕b7+ ♔c5,♔e6 3. ♗d6,♘d4# ◆ 5 model mates.



561

HEATHCOTE, Godfrey F.
1.pr Falkirk Herald 1908-9

#4

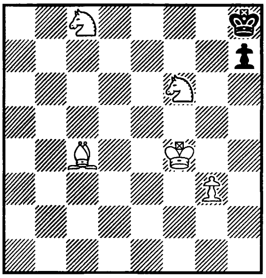
561: **1. ♕a1!** (~ 2. ♕xd4+; 2. ♖d3), 1... g1♕ 2. ♕xd4+ ♔xd4 3. ♖d3+ ♔e4 4. f3#, 1... ♖g3 2. f3+ ♖xf3 3. ♖e3+ ♖xe3,♔xe3 4. ♕a8,♕e1#, 1... f4 2. ♕e1+ ♔d5 3. ♕e5+ ♔c6 4. ♕e4#, 1... ♘f4 2. ♖e3+ dxe3 3. ♕e5+ ◆ 3 models, one pure mate.

★ **Other example** 1369.

ENTRAITMENT

The sacrifice of white piece forces the black King into the mating net.

"Hineinziehungsopfer: With one or several sarifices is the opponent's King forced to move on (drawn to) the mating square" (Sidler).

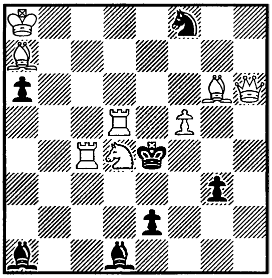


562

D'ORVILLE, August
2. Le Palaméde 1838

#5

562: **1. ♘h5!** h6 2. ♘e7 ♔h7 3. ♘g6! ♔xg6 4. ♗g8 ♔xh5 5. ♗f7#. ◆ 2 active sacrifices, one of them anticipatory.



563

AGAPOV, Igor
1-2.pr "64" 1999

#3

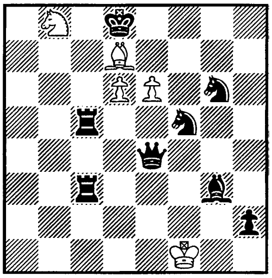
563: **1. ♗h5!** (2. ♘f3+), 1... ♗a4(b3) 2. ♕f4+ ♔xf4 3. ♘e6# (2... ♔d3 3. ♗xe2), 1... ♔d3 2. ♕d2+ ♔xd2 3. ♘f3# (2... ♔xc4,♔e4 3. ♖c5,♗f3#), 1...♘g(e)6 2. ♕e3+ ♔xe3 3. ♘c2# (2... ♔xd5 3. ♕e6#), 1... ♔xd5 2. ♕c6+.

★ **Other example** 1365.

≡ **Alias:** Vovlechenie (Rus.).

EPAULETTE INTERFERENCES THEME [H]

Two-way interference on lines of a single piece, along a rank, file or diagonal.



564

ABDURAHMANOVIĆ, Fadil ; STOŠIĆ, Miroslav ; MLADENOVIĆ, Slobodan ; HERNITZ, Zvonimir ; ŠALETIĆ, Slobodan
3.pr Sredba na Solidarnosta 1972

h#2 2111

564: **1. ♖f3+** ♔g2 2. ♖d5 ♘c6# ◆ **1. ♘e3+** ♔e2 2. ♘e5 e7#.

EQUIGRASSHOPPER [F]

Fairy piece. An Equihopper which moves only along files, ranks and diagonals.

⧗ The term was coined by John E. H. Creed (1904-1974).

≡ **Alias:** Gleichgrashüpfer.

EQUIHOPPER [F]

Fairy piece that hops in any direction over one piece that bisects its move. Moves along any line over another unit of either colour to a square situated such that the hurdle stands at the mid-point between the Equihopper's departure and arrival squares. The **English Equihopper** cannot pass over an obstruction other than the hurdle when playing along Queen-lines. The **non-stop/ French Equihopper** does not have this restriction. Unless otherwise stated, the non-stop Equihopper is meant.

⧗ Invented by George Leathem (1881-1953).

EQUILEAPER [F]

Fairy piece. Equihopper that cannot be blocked.

EQUILOCUHOPPER [F]

Fairy piece. (m,n)-Equilocuhopper is a piece moving like a (m,n)-leaper until it reaches a square occupied by a unit which can be captured: the hurdle. Then, from the hurdle, without changing direction, it makes a (m,n)-Leaper leap on a square which must be unoccupied. The unit on the hurdle is captured.

EQUIMOVER [F]

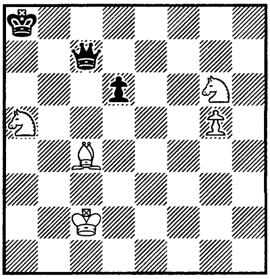
Fairy condition. Black's move has to be as long as White's preceding one was.

≡ **Alias:** Gleichlangzüger.

ERCOLE DEL RIO FORTRESS [E]

A two Knights vs Queen draw position where, for instance, two white Knights isolate the black King, and the black Queen (in most cases) cannot stalemate the white King to make one of the Knights move.

⧗ Ercole del Rio (1718-1802).



565

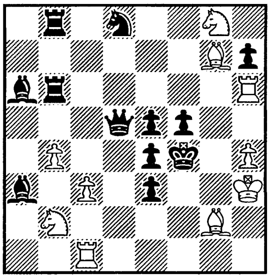
DEL RIO, Ercole
Sopra il Giuoco degli Scacchi 1750

=

565: **1.** ♘e7! d5 2. ♘ec6 dxc4 3. ♔c3 ♕f7 4. g6 ♕xg6 5. ♔xc4 =.

ERNST 1 THEME

Because of an immediate threat the black Queen has to leave her post. By doing it, she critically crosses the lines of friendly line-movers who guard mating squares. White cuts the lines of the black Queen, creating a double threat, and when the Queen captures the cutting white piece, White decoys her away and carries out his original threat.



566

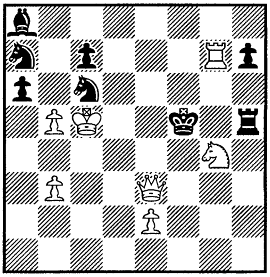
TRINKS, Otto
Chemnitzer Tageblatt 1927

#4

566: **1.** ♘e7! (2. ♘xd5#), 1... ♕a5 2. b5 ♕xb5 3. ♖f1+, 1... ♕d2 2. ♘d3+ ♕xd3 3. ♖f1+, 1... ♕a2 2. c4 ♕xc4 3. ♖f1+, 1... ♕b3 2. ♘c4 ♕xc4 3. ♖f1+, 1... ♕d7 2. ♖d6 ♕xd6/♕xe7 3. ♗h6+, 1... ♕g8(f7) 2. ♖e6 ♕xe6 3. ♗h6+, 1... ♕a8(b7) 2. ♖c6 ♕xc6 3. ♗h6+.

ERNST 2 THEME

Black causes himself the same kind of weakening twice in succession.



567

ERNST, Georg
Münch. Augsb. Abendztg 1927

#4

567: **1.** ♕d3+ ♔~+! ◆ **1.** ♔c4! (2. ♕d3+) axb5+ 2. ♔c3 (2. ♔d3? ♘b4+) b4+ (2... ♘b5??) 3. ♔d3 ~,♘c~ (3... ♘b4??) 4. ♕e4,♕e5# (1... ♘a5+ 2. ♔d3 ♘c4 3. bxc4 ~,♗e4+ 4. ♕e5,♕xe4#) ◆ Two successive obstructions.

EROKHIN THEME

A paradoxical white-move reversal sequence as shown by a pattern.

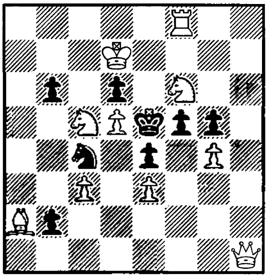
Double Erokhin. Doubling of the Erokhin reversal sequence (see pattern).

⧗ Vladimir Erokhin (1937-2000).

Patterns:

Erokhin		
1	~	a
A		B
*X	B	A

Double Erokhin			
1	~	a	b
A	B	C	D
C	D	B	A

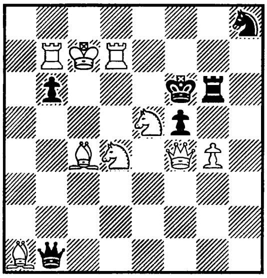


568

EROKHIN, Vladimir
Vecherniy Leningrad 1986

#2

568: 1. ♕h8? ~ 2. ♖e8#^{A}, 1... ♘xe3^{a} 2. ♘h5#^{B}, 1... fxg4! ◆ **1. ♘h5!**^{B} ~ 2. ♖xf5#, 1... ♘xe3^{a} 2. ♖e8#^{A}, (1... fxg4 2. ♕xe4# ◆ (1. ♕h6? ~ 2. ♖e8#, 1... fxg4 ♕g5#, 1... ♘xe3!).



569

GVOZDJÁK, Peter
1.pr Pravda 1989

#2

569: 1. ♘b5?^{A} ~ 2. ♖xb6#^{B}, 1... ♕d3^{a} 2. ♘xd3#^{C}, 1... ♕xb5^{b} 2. ♕xf5#^{D}, 1... ♕e4! ◆ **1. ♘d3!**^{C} ~ 2. ♕xf5#^{D}, 1... ♕xd3^{a} 2. ♖xb6#^{B}, 1... ♕b5^{b} 2. ♘xb5#^{A}, (1... ♖g5,♘f7,♕f1 2. ♕d6,♖xf7, ♖xb6#).

ERROR

A joint term for the harmful effects a move has on the position of the side who played it. They can be divided into categories according to the tactical elements involved, but in terms of logic the most appropriate way is, firstly, to divide them into white errors and black errors.

The most frequent errors are:

(a) blocking (interfering with) an own line-piece;
(b) blocking (obstruction) a square from own piece, including block of a flight square (self-block);
(c) opening an enemy line;
(d) self-pin;
(e) unpin of an enemy unit;
(f) unguard of a square or line;
(g) moving critically;
(h) exposing King to check.

There are many sub-variations of these errors, and some would join some of the listed ones together. See: Ambivalence of Move.

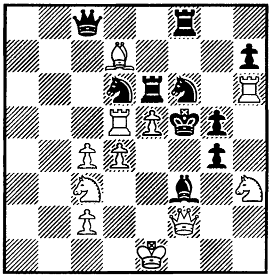
≡ **Alias:** Weakening.

ERROR, BLACK

A tactical harmful effect a Black's move has on his position. Often the errors that Black has committed help classify problems. The most typical black errors are unguard of a square, self-blocking of own King's flight square, obstruction of another black man's (not King's) access to a square, self-interference, which is a special case of obstruction, self-pin, opening of an enemy line and unpin of an enemy unit. Furthermore, there are a number of combinations of errors.

ERROR, CHANGED

In the perfect form of the theme neither defences nor mates change from one phase to another, but the defensive errors change. In an imperfect form some of the mates may change, too.



570

HERMANSON, Halvar
hm Springaren 1954

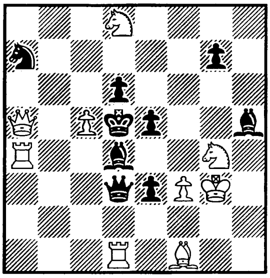
#2

570: *1... ♘de4 2. exf6#, 1... ♘fe4 2. exd6# ◆ 1. ♘e2? ~ 2. ♘g3#, 1... ♘de4 2. exf6#, 1... ♘fe4 2. exf6#, 1... ♘h5! ◆ **1. ♕e3!** ~ 2. ♕xg5#, 1... ♘de4 2. exf6#, 1... ♘fe4 2. exd6# ◆ Set: unpins; Try: self-blocks; Solution: interferences.

→ *See also:* *Theme, Change of.*

ERROR, CYCLIC SHIFT OF

In one phase Black's defensive errors appear reciprocally or cyclically from one move to another.



571

MYLLYNIEMI, Matti
Schakend Nederland 1967

#2

571: 1.♕b6! ~ 2.♕xd6#, 1...dxc5^{AB} **2.**♕e6#, 1...♗xc5^{BC} 2. ♕b3#, 1... ♕a6^{CD} 2. ♘xe3#, 1... ♕g6^{DA} 2. ♗c4# ◆ A = gate opening, B = self-block, C = self-pin, D = unguard.

ERROR, WHITE

A harmful effect White's move has on his own position. Since in compositional chess both parties must play their best moves, the white errors occur in try play, especially in *White correction* (Correction, White) and White combinations, or any problem with thematic virtual play. Another large group of problems where White's errors play a major role are the compositions of Logical school, in which White's tries or wrong choice between two or many options are parried by Black's sufficient reply. Particular types of white errors are found in dual avoidance themes.

EVEN-ODD FEATURE [R]

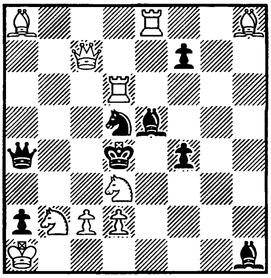
Knight's chameleon nature: the colour of Knight's square changes on each move. This feature is often utilized in retro problems to determine which side is to move.

→ ***See also:*** *Parity Argument.*

E.W.W.W. THEME

In the key White unpins two black pieces which Black in defence self-pins again.

→ ***See also:*** *Status Quo Theme Group.*



572

VELIMIROVIĆ, Milan
Original example

#2

572: 1. ♖**f6!** ~ 2. ♕xe5#, 1... ♔e4 2. ♖xf4#, (1... ♘xc7 2. c3#, 1... ♗xf6 2. ♕c5#, 1... ♕xe8 2. ♕c4#, 1... ♗xc7/♗d6 2. ♖xf4#).

EX-DECOY

A forced move whose disadvantage lies in the vacation of the initial square.

The English equivalent to German's *"Weglenkung"*. White (or, in defence, Black) decoys opponent's man away from a particular line or square where its presence has a harmful effect on the attack (or defense).

★ **See examples:** 76, 200, 446, 493, 532, 621, 809, 811, 833, 1031, 1104, 1222, 1355, 1562, 1565, 1572, 1679.

→ ***See also:*** *Ad-Decoy; Ad-Deploy; Ex-Deploy.*

EX-DEPLOY

A voluntary move whose advantage lies in the vacation of the initial square.

One of the English equivalents for *"Wegführung"*. In logical problems a direct combination in which White manipulates with his own piece(s) leading it (them) away from a line or a square where it (they) prevent(s) White from executing his plan. The combination does not involve any other deterioration of opponent's position except for his losing time (tempo).

→ ***See also:*** *Ad-Decoy; Ad-Deploy; Ex-Decoy.*

≡ **Alias:** Wegzug.

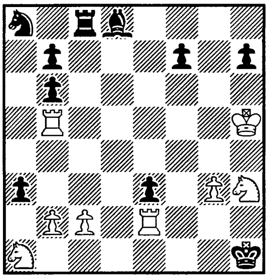
EXCELSIOR THEME

A problem in which a Pawn on its starting square in the initial position moves the length of the board to be promoted during the course of the solution. Named after problem **573** by Sam Loyd. The oldest example is probably **574**, composed a few years earlier.

Slowed-down Excelsior. An Excelsior which starts with a Pawn's single-step advance, thus taking him one move more to reach the promotion rank. In baby position **575** the Pawn must save a tempo on his first move.

Consecutive Excelsior. It is hard to conceive an even remotely attractive orthodox problem with two or (God forbid!) more Excelsior marches in a single line. On the contrary, a series play opens up a host of possibilities, such as the combination with *Allumwandlung* in **576**.

⧗ Samuel Loyd (1841-1911). The theme named after the poem *"Excelsior"* by Henry Wadsworth Longfellow (1807-1882).

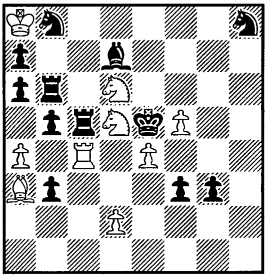


573

LOYD, Samuel
2.pr London Era 1861

#5

573: **1. b4!** (2. ♖f5/♖d5) **1... ♖c5+ 2. bxc5** (3. ♖b1#) **2... a2 3. c6** (4. ♖f5/♖d5) **♗c7 4. cxb7 ~ 5. bxa8♕#.**

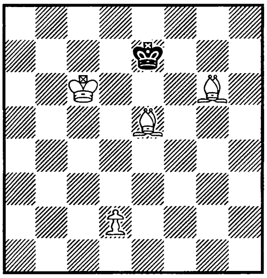


574

WORMALD, Robert B.
Illustrated London News 1857

#5

574: **1. d4+!** ♔xd6 2. dxc5+ ♔c6 3. cxb6+ bxc4 4. bxa7 ~ 5. axb8♘#.

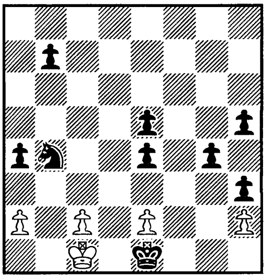


575

SHINKMAN, William A.
Alain C. White: 200 Bauernumwandlungsaufgaben 1907

#6

575: 1. d4? ♔e6! 2. ?? ◆ **1. d3!** ♔e6 2. d4 ♔e7 3. d5 ♔f8 4. d6 ♔g8 5. d7 ♔f8 6. d8♕#, (3... ♔d8 4. d6 ♔c8 5. d7+ ♔d8 6. ♗f6#).



576

ATANASIJEVIĆ, Aleksandar
2.hm Mat 1973

ser-s#33

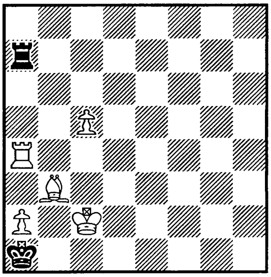
576: **5. c8♘** 6. ♘b6 7. ♘xa4 8. ♘b2 12. axb7 13. b8♕ 14. ♕xe5 15. ♕xe4 16. ♕b1 21. e8♗ 22. ♗xh5 23. ♗xg4 24. ♗xh3 25. ♗g2 30. h8♖ 31. ♖c8 32. ♖c2 33. ♘d3+ ♘xd3#.

★ **Other example** 1151.

→ ***See also:*** *Staircase, Pawn's.*

EXCHANGE IDEA

White forces Black, by exchange of pieces, to eliminate superfluous white force, usually to avoid stalemate.



577

FABEL, Karl ;
PALATZ, Franz F.
Die Schwalbe 1933

#4

577: **1. ♖d4?** ♖d7 2. ♗d5 ♖xd5 3. ♖xd5 ♔xa2 4. ?? ◆ **1. ♖e4!** ♖e7 2. ♗e6 ♖xe6 3. ♖xe6 ♔xa2 4. ♖a6#.

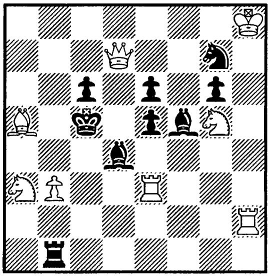
≡ **Alias:** Abtauschidee (Ger.).

EXCHANGE OF FUNCTIONS

Two or more pieces of either colour exchange functions in different variations or phases, or in a single line of play. If the exchange takes place between two pieces, we talk about **reciprocal functions**, if between three or more pieces, we talk about cyclic functions of pieces. The exchange may occur even between men of different colour, when for instance in one variation black piece blocks a square A and white guards B, in the other black piece blocks a square B, and white guards A, just to give a simple example.

In contemporary problems and studies the exchange of functions is very frequent, and composers pursue to show it whenever they can, even if the main emphasis of the composition lies elsewhere.

There is a great number of themes including exchange of functions, typically the line-themes Nowotny interference and Grimshaw interference, or Plachutta interference and Wurzburg-Plachutta interference, just to name some of the oldest and most common ones.



578

CAMPBELL, Joseph G.
Illustrated London News
6.4.1861

#3

578: **1. ♖eh3!** (~), 1... ♗a1 2. ♖b2! ♗xb2/♖xb2 3. b4/♖c3, (1... ♗e3 2. ♖xe3, 1... ♘h5 2. ♖c2+, 1... ♗d3 2. ♖xd3, 1... ♖b2 2. ♖xb2, 1... ♖xb3 2. ♖xb3) ◆ Rooks shifted turns in closing of h-file. A nice icing on the cake, although Nowotny on b2 was the main focus.

★ **Other example** 1359.

EXCLUSION

In Russian terminology: line closing.

→ ***See also:*** *Inclusion.*

≡ **Alias:** Viklyuchenie (Rus.).

FAIRY CHESS

In Fairy chess problems the idea requires the inevitable deviation from the rules of chess, just as today's chess, because of its own needs, has been designed by reconstructing the pieces and rules of the old Chatrang.

Fairy problems are characterized by at least one of the following deviations from the orthodox chess (problem):

1. Different board. Two-dimensional surfaces of different size than 8x8; different geometry, such as the cylinder board; three-dimensional boards; etc.

2. New stipulations. Besides selfmate and helpmate which are practically considered to be orthodox stipulation, there are other stipulations like reflexmate, series helpmate, retractor or other "retro" stipulations, stalemate, etc.

3. New pieces. Many different types of pieces, some of which are taken from the ancient chess like Fers and Alfil; groups of pieces which follow the basic chess principles (leapers and riders group); some more peculiar groups (hoppers, Chinese pieces); and many other, often with a really "weird" behaviour.

4. New conditions. Unlike for new pieces where changes are specific for each specific type, new conditions usually have global scope and influence behaviour of usually all pieces on the board. Some of the most popular conditions are Circe, Madrasi chess or Andernach chess; let alone the classic Maximummer directive.

⧗ Fairy chess comprises chess problems that differ from classical (also called orthodox) chess problems in that they are not direct mates. The term was introduced before the First World War. While selfmate dates from the Middle Age, helpmate was invented by Max Lange in the late 19th century. Thomas Dawson (1889-1951), pioneer of fairy chess, invented many fairy pieces and new conditions. He was also problem editor of *"The Fairy Chess Review"* (1930–1951).
The term "Fairy Chess" was first used by a Melbourne inhabitant Henry Tate in his writing in *"Australian"* on 20th June in 1914.

FAIRY MATE [F]

A mating position where one or more fairy conditions affect upon.

★ **See example** 1060.

≡ **Alias:** Märchenmatt (Ger.).

FAIRY PIECE [F]

Any unorthodox piece. Any piece that does not conform to the FIDE Laws of Chess.

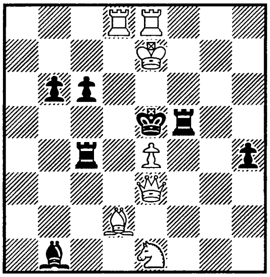
→ ***See also:*** *Combined Pieces; Hopper; Leaper; Rider.*

FASTOSKY THEME

In two set play variations two black pieces selfpin themselves and White uses these pins for mates. These pins are removed by the key move, which in turn pins another black piece and replaces set mates with new answers which utilize this new pin. **579**

Inverted Fastosky Theme. The above described scenario is reversed. See **580**

⧗ Pedro Fastosky (1924-1994).

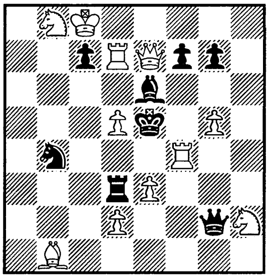


579

MORRA, Juan C.;
FASTOSKY, Pedro
Suppl. of Échec de France
1958

#2

579: *1... ♖xe4 2. ♗c3#, 1... ♗xe4 2. ♘d3# ◆ **1. ♕g5!** ~ 2. ♕xf5#, 1... ♖xe4 2. ♘f3#, 1... ♗xe4 2. ♗f4#, (1... ♖xg5 2. ♔f7#, 1... ♔xe4 2. ♕e3#).



580

MORRA, Juan C.
Suppl. of Échec de France
1958

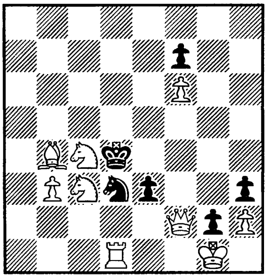
#2

580: *1... ♕xd5 2. ♘g4#, 1... ♖xd5 2. ♖f5# ◆ **1. ♕c5!** ~ 2. ♕xc7#, 1... ♕xd5 2. ♘f3#, 1... ♖xd5 2. d4#, 1... ♘xd5 2. ♘c6#, 1... ♗xd5 2. ♖e7#.

FATA MORGANA [S]

If it was not his turn to move White could reach the goal in a smaller number of moves than stipulated, but he lacks the waiting move.

⧗ The term was coined after the book with same title, compiled and edited by Dr. Eduard Birgfeld (1887-1939), Berlin 1922. The book contains over 900 White-To-Play selfmates, of which some 700 were originals.



581

CAILLAUD, Michel
hm Metaxa Ty Graz 1987

s#7*

581: *1... exf2# ◆ **1. ♘xe3!!** ♔e5 2. ♕f5+ ♔d4 3. ♕e6 fxe6 4. ♘c4 e5 5. f7 e4 6. f8♕ e3 7. ♕f2.

★ **Other example** 1667.

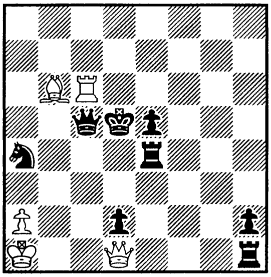
→ ***See also:*** *Pseudo Three-Mover; Pseudo Two-Mover.*

FEATHER MECHANISM [H]

In a helpmate twomover the black Queen stands on the intersection of two white lines, and must move to let one or the other white line moving piece through. However, the black King needs later to move to a square onto one of these lines. Therefore the black Queen must keep the respective square free for her King, and the only way to do it is by capturing one of White's line-pieces.

≡ **Alias:** Feather Maneuver.

583: 1. ♕xb6 ♖c1 2. ♔d4 ♕xd2# ◆ **1. ♕xc6** ♗g1 2. ♔c4 ♕b3#.



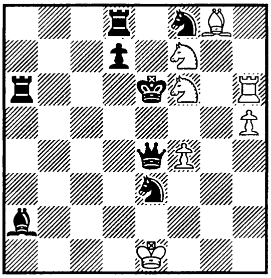
583

FEATHER, Christopher J.
Schach-Echo 1976

h#2 2111

FEATHER THEME [H]

Black pieces move across the square where black King stood in the initial position.



584

FEATHER, Christopher J.
Moultings 2

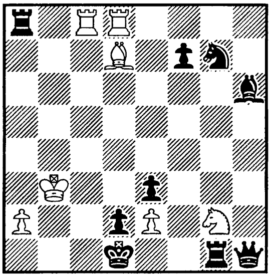
h#2 2111

584: 1. ♔f5 ♘d5 2. ♖xh6 ♘xh6# ◆ **1. ♔e7** ♘d6 2. ♗xg8 ♘xg8#.

FEATHER 2 THEME [H]

White sacrifices a piece in the black King's field and black Pawn captures it self-blocking a flight.

⧗ Christopher J. Feather (1947).



582

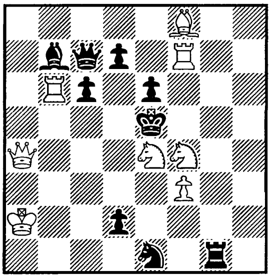
FEATHER, Christopher J.
2.pr Castellari MT 1978

h#2 2111

582: 1. ♖a5 ♖c1+ 2. dxc1♖ ♗b5# ◆ 1. ♕h3 ♘e1 2. dxe1♖ ♗g4#.

FEDOROVICH THEME

In the initial position Black has two (or several) thematic moves against which White has no set mate. In the tries (which all threaten same mate), White attempts to prevent these black moves, but one of them, in turn, refutes White's try. With the correct key White prepares mates to both (all) thematic black moves.



585

FEDOROVICH, Roman
Chernovyj prapor 1982

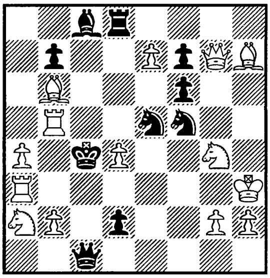
#2

585: *1... c5/d5 2. ? ◆ **1. ♘d6?** (2. ♕e4#) c5! ◆ **1. ♘c5?** d5! ◆ **1. ♘g3!** ~ 2. ♕e4#, 1... c5 2. ♗g7#, 1... d5 2. ♘g6#.

FELDMANN 1 THEME

Reciprocal mates (or continuations) after two random and correction move pairs in a single phase. Thematic pairs of variations may be made by two different units (as in **586**), or by a single line-mover along two different lines (as in **587**, which doubles the theme).

⧗ Tibor Feldmann (Flórián) (1919-1990).

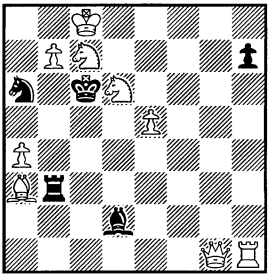


586

FELDMANN, Tibor
1.pr Munkássakk 1936

#2

586: **1. ♕xf6!** ~ 2. ♘xe5#, 1...♘e~ 2. ♖c5#, 1... ♘d3 2. b3#, 1...♘f~ 2. b3#, 1... ♘xd4 2. ♖c5# ◆ (1... ♘d7 2. ♕xf7#, 1... ♖d5 2. ♖b4#, 1... ♕c3+/♕e1 2♖(x)c3#).



587

DAWSON, Thomas R.
The Problemist 1929 /
vers. J. Knöppel

#2

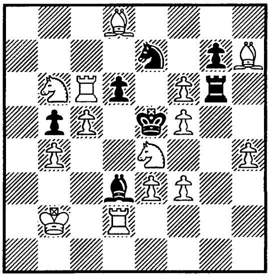
587: **1. ♘c4!** (~), 1... ♖~3 2. ♕b6#^{A}, 1... ♖e3! 2. ♖h6#^{B}, 1... ♗~(a5) 2. ♖h6#^{B}, 1... ♗b4! 2. ♕b6#^{C}, 1... ♖~b 2. ♕g2#^{C}, 1... ♖b4! 2. ♘a5#^{D}, 1... ♗~(c1) 2. ♘a5#^{D}, 1... ♗e3! 2. ♕g2#^{A}.

★ **Other example** 558.

≡ **Aliases:** Flórián 1; Reciprocal Black Correction; Reciprocal Correction.

FELDMANN 1, CYCLIC

Cyclic mates (or continuations) after random and correction moves of three black units in a single phase. Thematic pairs of variations may come from three different pieces (as in **588**), or some can be replaced by corrections of a line-mover along two different lines (such as Queen and Bishop corrections in a 5-fold task-record **589**).

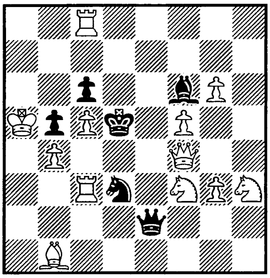


588

JUNGREISZ, Endre
1520. Magyar Sakkvilág 1939

#2

588: **1. ♘xd6!** (~), 1... ♖~ 2. ♘f7#^{A}, 1... ♖xf6! 2. f4#^{B} ◆ 1... ♘~ 2. f4#^{B}, 1... ♘d5! 2. ♘d7#^{C} ◆ 1... ♗~ 2. ♘d7#^{C}, 1... ♗xf5! 2. ♘f7#^{A}.



589

PARTHASARATHY, Mukkur
1.hm Die Schwalbe 1963

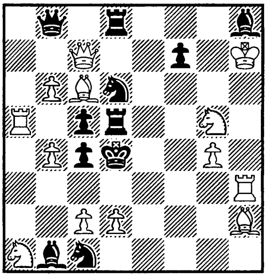
#2

589: **1. g7!** (~), 1... ♕~2 2. g8♕#^{A}, 1... ♕a2+! 2. ♗xa2#^{B}, 1...♕e~ 2. ♗a2#^{B}, 1... ♕e4! 2. ♕d6#^{C}, 1... ♘~ 2. ♕d6#^{C}, 1... ♘e5! 2. ♕d4#^{D}, 1... ♗~(h4-d8) 2. ♕d4#^{D}, 1... ♗d8+! 2. ♖xd8#^{E}, 1... ♗~(c3-g7) 2. ♖d8#^{E}, 1... ♗e5! 2. g8♕#^{A}.

≡ **Aliases:** Cyclic Black Correction; Cyclic Feldmann; Cyclic Flórián 1.

FELDMANN 1, TERTIARY

Cyclic change of primary, secondary and tertiary mate (or continuation) after tertiary corrections by two black pieces in a single phase. **590** is a good illustration if 1...Rxc5 is accepted as thematically correct primary defence



590

MALEIKA, Gerhard
7.hm Die Schwalbe 1970

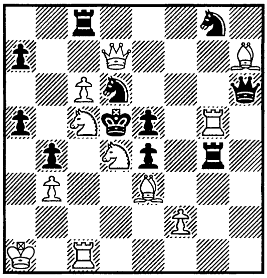
#2

590: **1. ♖xc5!** ~ 2. ♖xd5#, 1...♘d~ 2. ♗g1#^{A}, 1... ♘f5! 2. c3#^{B}, 1... ♘e4!! 2. ♘f3#^{C}, 1... ♖e5 (♖xc5) 2. ♘f3#^{C}, 1... ♖xg5! 2. ♗g1#^{A}, 1... ♖f5!! 2. c3#^{B} .

≡ **Aliases:** Flórián 1, Tertiary; Tertiary Feldmann/ Flórián 1.

FELDMANN 1, WHITE

Reciprocal refutations after random and correction moves of two white pieces.



591

TOUW, Hian Bwee
1.hm Die Schwalbe 1965-II

#2

591: 1♘c~? ~ 2. ♖c5#, 1... ♖g1!^{A} ◆ **1. ♘ce6!?** ♖g1 2. ♘f4#, 1... ♕h1!^{B} ◆ **1♘d~?** ~ 2. ♖d1#, 1... ♕h1!^{B} ◆ **1. ♘f5!?** ♕h1 2. ♕xd6#, 1... ♖g1!^{A} ◆ **1. ♘b5!** ~ 2. ♖d1#, 1... ♖g1 2. ♗xe4#, 1... ♕h1 2. ♕xd6#.

→ ***See also:*** *Feldmann 1, White, Cyclic.*

≡ **Alias:** Reciprocal White Correction.

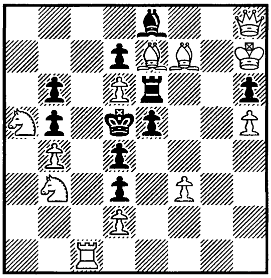
FELDMANN 1, WHITE, CYCLIC

Cyclic refutations after random and correction moves of three (or more) white pieces.

→ ***See also:*** *Feldmann 1, White.*

≡ **Aliases:** Cyclic White Correction; Cyclic White Flórián 1.

592: 1♘b~? e4!^{A}; **1. ♘c5?** e4? 2. fxe4#, 1... bxa5!^{B} ◆ **1. ♖~?** bxa5!^{B}; **1. ♖c8?** bxa5? 2. ♖c5#, 1... ♗xf7!^{C} ◆ **1. ♕~?** ♗xf7!^{C}; **1. ♕f8?** ♗xf7 2. ♕a8#, 1... e4!^{A} ◆ **1. ♖c7!** (~), 1... e4 2. ♕xd4#, 1... bxa5 2. ♖c5#, 1... ♗xf7 2. ♕a8#.



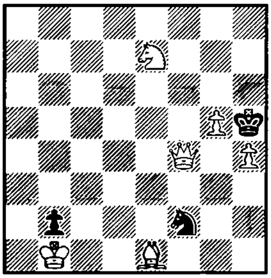
592

DOMBROVSKIS, Alfreds
3.pr Shakhmaty 1971

#2

FELDMANN 2 THEME

Changed mates after a random and corrective move of the same piece in two phases. The correction doesn't have to be the same move – **594**. To distinguish between the two, thematic form where this move is same in both phases, as in **593**, is usually called "Changed Correction". **595** shows the *Feldmann 1 theme* twice, before and after the key; joined together set and actual play produce a **double Feldmann 2** theme with four *changed mates*.

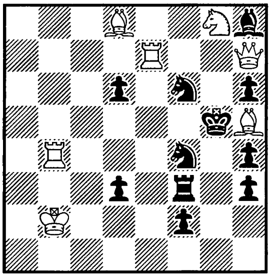


593

BERNARD, H. D'Oyly
Chess Amateur 1919

#2

593: *1... ♘~ 2. ♕f3#, 1... ♘g4 2. ♕f7# ◆ **1. ♕a4!** (~), 1... ♘~ 2. ♕d1#, 1... ♘g4 2. ♕e8#.



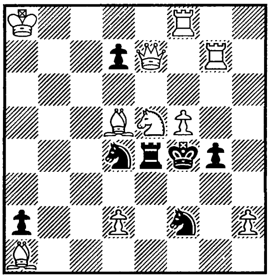
594

MARI, Alberto
L'Échiquier 1928

#2

594: *1... ♘6~+ 2. ♖e5#, 1... ♘6xh5+ 2. ♖g7# ◆ **1. ♗g4!** ~ 2. ♕f5#, 1... ♘6~+ 2. ♖g7#, 1... ♘xg4+ 2. ♖e5#.

595: *1... ♖~ 2. ♘g6#^{A}, 1... ♖xe5 2. ♕g5#^{B}, 1...♘d~ 2. ♕g5#^{B}, 1... ♘f3 2. ♘g6#^{A} ◆ **1. ♕d6!** (~), 1... ♖~ 2. ♘d3#^{C}, 1... ♖xe5 2. ♕h6#^{D}, 1...♘d~ 2. ♕h6#^{D}, 1... ♘f3 2. ♘d3#^{C}, (1... ♘e6 2. fxe6#, 1... g3 2. hxg3#, 1...♘f~ 2. ♖xg4#).



595

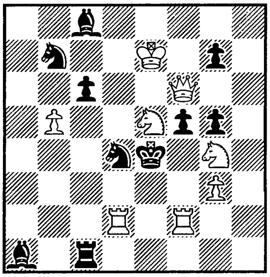
CHEPIZHNY, Viktor I. ; RUDENKO, Valentin F.
1.pr Tijdschrift v. d. KNSB 1958

#2

≡ **Aliases:** Changed Reciprocal Black Correction; Flórián 2.

FELDMANN 2, CYCLIC

Mates are transferred cyclically in three phases against black correction, but the correction move changes from one phase to another.



596

RUDENKO, Valentin F.
1.pr Šachové umenie 1974

#2

596: 1...♘d~ 2. ♖fe2#^{A}, 1... ♘c2 2. ♕xc6#^{B} ◆ **1. ♘d7?** ~ 2. ♕e5#, 1...♘d~ 2. ♕xf5#^{B}, 1... ♘f3 2. ♖fe2#^{C}, 1... ♚d5 2. ♕e6#, 1... gxf6 2. ♘dxf6#, 1... ♖c5! ◆ **1. ♘c4!** ~ 2. ♕e5#, 1...♘d~ 2. ♕xc6#^{C}, 1... ♘e6 2. ♕xf5#^{A}, 1... ♚d5 2. ♕xc6#, 1... gxf6 2. ♘xf6# .

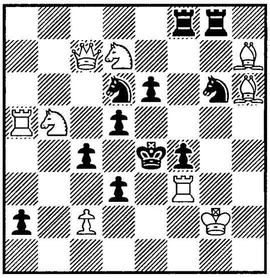
FELDMANN 2, TERTIARY

Changed mates (or continuations) after primary, secondary and tertiary defence of the black piece in two phases. Two corrections may either maintain (as in **597**) or exchange (as in **598**) their secondary vs tertiary character.

≡ **Alias:** Flórián 2, Tertiary.

597: **1. ♕b6?** ~ 2. ♘xd6#, 1... ♘~ 2. ♕xe6#, 1... ♘f7 2. ♖xf4#, 1... ♘f5! 2. ♘c3#, 1... ♘xb5! ◆ **1. c3!** ~ 2. ♘xd6#, 1... ♘~ 2. ♕e5#, 1... ♘f7 2. ♕xf4#, 1... ♘f5 2. ♘c5#, (1... ♚f5 2. ♖xf4#).

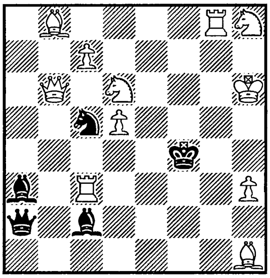
598: *1... ♘~ 2. ♕e3#, 1... ♘e4! 2. ♘g6#, 1... ♘d3!! 2. ♕d4# ◆ **1. ♘c4!** ~ 2. c8♕#, 1... ♘~ 2. ♕f2#, 1... ♘d3! 2. ♕f6#, 1... ♘e4!! 2. ♖f3#, (1... ♚f5 2. ♖f8#).



597

PARTHASARATHY, Mukkur
1.pr The Problemist 1989/I

#2



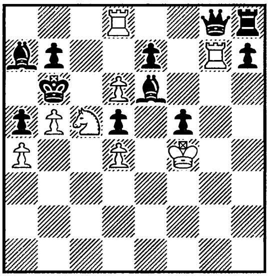
598

GOLDSCHMEDING, Cornelis
2.cm Probleemblad 1946 / dedicated to J. J. Seilberger

#2

FENCING

Restricting the mobility of pieces. May be total (the piece completely loses mobility) and partial (one side puts the opponent into zugzwang or wins the fenced piece). Theme is equally applicable in moremovers and endgames.



599

KUBBEL, Leonid I.
1.pr Il Problema 1933

#5

599: **1. ♖d7!** ~ 2. ♖xb7#, 1... ♕a8 2. ♖dxe7 ♖b8 3. ♖xh7 ♝c8 4. ♖d7 (~) ♝xd7 5. ♘xd7# ◆ etc.

≡ **Alias:** Zamurovannie (Rus.).

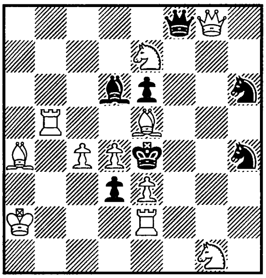
FERREAU STYLE

To defend against White's threat, or being in a block position, all Black men move, including Pawns and the King. White has a different mate to each man's defence.

⧗ Wilhelm Ferreau (?).

600: **1. ♘f5!** ~ 2. ♘g3#, 1... ♘4xf5 2. ♕g2#, 1... ♘6xf5 2. ♕g4#, 1... exf5 2. ♕d5#, 1... ♕xf5 2.

♕a8#, 1...♕g~ 2. ♘xd6#, 1... ♗xe5 2. ♖xe5#, 1... d~ 2. ♗c2#, 1... ♔xf5 2. e4#.



600

FERREAU, Wilhelm
Schach-Echo 1934

#2

FERS [F]

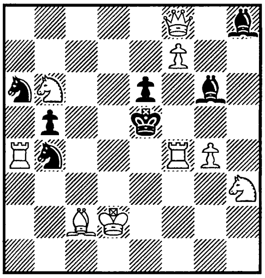
1. The medieval name for the Queen, derived from the Arabic “firs” or “fierz”, still used in Russian in form “ferz” for Queen. Ferz was “a wise man” and King’s “adviser”. That explains its transformation into a Queen, who in the medieval time occupied a throne next to the King’s in Europe. Originally one of the weakest pieces on the board, taking one step diagonally, it suddenly in the end of the 15th century, after slight improvements, adopted the power it has now, at the same time as Bishop, Pawn and by the end of the 16th century King (castling) adopted their modern movements, none of which have changed since. Queen’s movements had also an indirect impact on the game in that now the humble Pawn had the possibility to promote to the strongest piece on the board.

2. In modern fairy chess Fers moves like its medieval colleague (1,1).

★ **See examples:** 392, 436, 1278, 1603.

FESTIVE THEME

In defeating the tries Black makes always a different flight square for his King. The key gives these flights, and when the black King moves on the flights, the threats recur.



601

SAVOURNIN, Jacques
3.pr Buletin Problemistic TT 1972

#2

601: 1. ♗b3? ~ 2. ♘d7#, 1... ♗e4! ◆ **1. ♘c8?** ~ 2. ♕d6#, 1... ♗f5! ◆ **1. ♖d4!** ~ 2. ♕xh8#, 1... ♘d5 2. ♘d7#, 1... ♗f6 2. ♕d6#, 1... ♔f6 2. ♘d7#, 1... ♔xd4 2. ♕d6#.

≡ **Alias:** Festif.

FIDE

Fédération Internationale des Échecs, the World Chess Federation.

FIDE ALBUM

The *FIDE Albums* are publications of the world chess governing body, FIDE, via World Federation for Chess Composition (WFCC), containing the best chess problems and studies of a certain period (usually three years in length).

FIDE ALBUMS PUBLISHED SO FAR

Period	Publication year	Number of problems
1914-44/I	1972	725
1914-44 II	1972	1278
1914-44 III	1975	806
1945-55	1964	1891
1956-58	1961	661
1959-61	1966	738
1962-64	1968	908
1965-67	1976	800
1968-70	1977	805
1971-73	1978	800
1974-76	1980	800
1977-79	1984	800
1980-82	1988	1083
1983-85	1992	1103
1986-88	1995	1114
1989-91	1997	1056
1992-94	2001	963
1995-97	2004	1153
1998-2000	2007	1267
2001-2003	2011	1349

The Albums covering the earliest periods, 1914-44 (in three volumes) and 1945-1955, were collected retrospectively. From the period 1956-1958 special album tourneys have been organized by the WFCC (former PCCC). The first Album 1956-1958 was published in 1961.

Currently, problems submitted for publication in the Album are reviewed by a panel of three judges. Each judge may give from 0 to 4 points for a problem; if the judge's combined scores is 8 or greater, the problem is included in the Album. Sometimes the necessary number of points is lowered to 7.5.

The titles Grandmaster, International Master and FIDE Master of Chess Composition are awarded on the basis of problems published in FIDE Albums: each problem included in an Album is worth 1 point, and each study is worth 1.66 points, these scores divided by the number of composers in the case of joint compositions. For a problemist to be awarded the FIDE Master title, 12 points must be accumulated; for the International Master title 25 points are required; and for the Grandmaster title 70 points are needed (in each case, these points need not be gained in a single Album; usually the points are accumulated over a number of Albums).

FIGURATIVE PROBLEM

A problem the important content of which is some figurative, often geometrical pattern, which one or many pieces show in the course of the solution (triangle, square, octagon, wheel, cross, etc.).

★ **See example** 720.

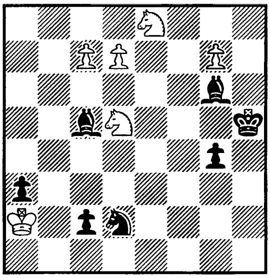
FINAL ERROR

In Black Correction (or Secondary Fleck) a defence that stops all secondary mates but lets in a new mate (and there are no further correction moves).

→ ***See also:*** *Correction, Black; Fleck, Secondary.*

FIVE-KNIGHT MATE THEME [E]

Korolkov's famous study in which Black threatens mate in two, starting with promotion to Knight, and White combines to win by mating black King with five Knights, three of which promote in the course of solution.



602

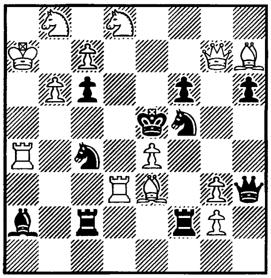
KOROLKOV, Vladimir A.
1-2.pr= "64" 1937

+

602: 1. ♘f4+! ♔h6 (1... ♔h4 2. d8♕+ ♔g3 3. ♘e2+ ♔h2 4. ♕xd2 ♗f7+ 5. ♔a1 +–) **2. g8♘+! ♔h7 3. ♘gf6+ ♔h6 4. ♘xg4+ ♔h7 5. ♘ef6+ ♔g7 6. ♘e6+ ♔f7 7. d8♘+! ♔e7 8. c8♘# •** Model mate with five Knights. Altogether four Knight promotions, including Black's immediate threat.

FLECK DUAL AVOIDANCE

Partial dual avoidance and different mates after primary and secondary defences of two black pieces, of which the latter ones are played on the same square.



603

FLECK, Ferenc
L'Italia Scacchistica 1939

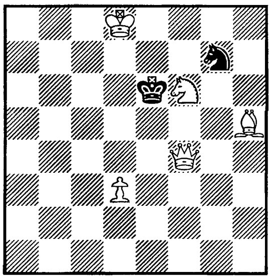
#2

603: 1. ♖d6! ~ 2. ♖e6#, 1...♘f~ 2. ♘f7#, 1... ♘fxd6 2. ♘xc6 (♘d7?), 1...♘c~ 2. ♕xf6#, 1... ♘cxd6 2. ♘d7# (♘xc6?), (1... ♔xe4 2. ♕e7#, 1... ♔xd6 2. ♕xf6#).

FLECK THEME

White threatens three or more mates each of which is accurately forced by black thematic defences. Black moves, which allow more than one mate, are not permitted, while total defences, which prevent all threats but allow new mates, are allowed (these are called "Karlström" defences).

⌛ Fleck, Ferenc (1908-1994).

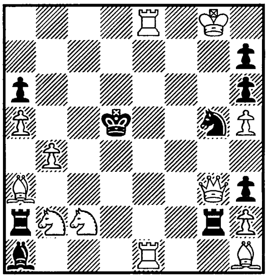


604

BROWER, H. H.
Good Companion 1919

#2

604: 1. ♘e8! ~ 2. ♘c7/♗f7/♕e4#, 1... ♘xh5 2. ♘c7#, 1... ♘xe8 2. ♗f7#, 1... ♘f5 2. ♕e4#, (1... ♔d5 2. ♕d6# = total defence).



605

ŠTAMBUK, Sveto ; BARTOLOVIĆ, Hrvoje
Mat 1976 / after S. Ekström & G. Rehn

#2

605: 1. b5! ~ 2. ♕d6/♕e5/♕b3/♕d3/♖1e5/♖8e5/♖d1/♖d8#, 1... axb5 2. ♕d6#, 1... ♖xa3 2. ♕e5#, 1... ♗xb2 2. ♕b3#, 1... ♖xb2 2. ♕d3#, 1... ♘e6 2. ♖1e5#, 1... ♘e4 2. ♖8e5#, 1... ♘f7 2. ♖d1#, 1... ♘f3 2. ♖d8# ◆ Record: the 8-fold Fleck .

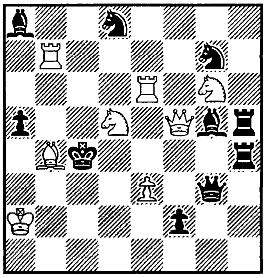
★ **Other example** 1241.

→ ***See also:*** *Karlström-Fleck Theme.*

≡ **Alias:** Fleck, Total.

FLECK, PARTIAL

Impure *Fleck theme* where some of black moves allow two or more threatened mates.



606

MANSFIELD, Comins
Suomen Shakki 1967

#2

606: 1. ♘df4! ~ 2. ♕b5/♕c5/♕d5/♕e4/♕d3/♕c2/♖e4/♘e5#, 1... ♖/♕xf4 2. ♕b5#, 1... ♗xb7 2. ♕c5#, 1... ♕xe3 2. ♕d5#, 1... ♗xf4 2. ♕e4#, 1... ♗f6 2. ♕d3#, 1... axb4 2. ♕c2#, 1... ♘xb7 2. ♖e4#, 1... ♘xf5 2. ♘e5#.

★ **Other example** 406.

≡ **Aliases:** Fleck, Free Form; Pseudo Fleck.

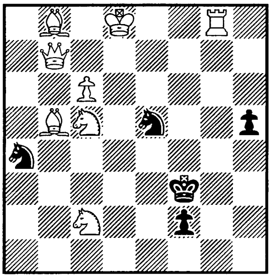
FLECK, SECONDARY

After a random removal of certain black piece there are three or more *secondary threats* (*Threat, Secondary*), each of which appears at least once after a distinct move of that black piece. Also, each distinct move of that piece leads to a unique mate, either one of secondary threats, or some new mate (in which case it is and equivalent to Karlström variation in ordinary *Fleck theme*).

607 is probably a record with separation of 6 secondary threats without white battery mates. **608** shows theme in two *phase*s with three *changed mates* (*Mate, Changed*).

Relaxed Form. Only those moves by black thematic piece which defend against the *primary threat* (*Threat, Primary*) are relevant. After a random mate White could, beside the secondary threats, deliver the (primary) threat mate.

Total Secondary Fleck. This term is sometimes used for Secondary Fleck in *block problem*.

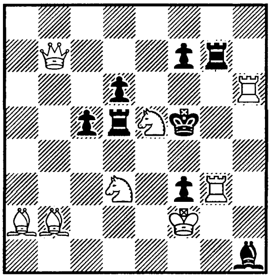


607

HARTONG, Jan ; SWANE, Jan A. W.
3.hm Schakend Nederland 1961

#2

607: 1. ♕d7! ~ 2. ♕f5#, 1... ♘~ 2. ♕h3/♕f7/♕d5/♕d3/♕d1/♖g3#, 1... ♘g6 2. ♕h3#, 1... ♘f7+ 2. ♕xf7#, 1... ♘g4 2. ♕d5#, 1... ♘d3 2. ♕xd3#, 1... ♘c4 2. ♕d1#, 1... ♘xd7 2. ♖g3#, (1... ♚f4 2. ♕f7#, 1... ♘xc6+ 2. ♗xc6#) ◆ Separation of 6 secondary threats without white battery.



608

KOVAČEVIĆ, Marjan
Mezija 2000

#2

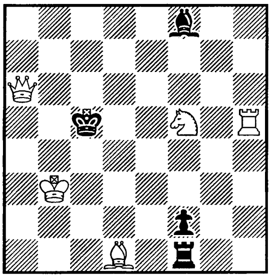
608: 1. ♘xf7? ~ 2. ♕xd5#, (1...♖d~ 2. ♘xd6/♖f6/♗e6#), 1... ♖e5 2. ♘xd6#, 1... ♖xd3 2. ♖f6#, 1... ♖d4 2. ♗e6#, 1... ♖xg3! ◆ **1. ♘g6!** ~ 2. ♕xd5#, (1...♖d~ 2. ♘h4/♖h5/♘e7#), 1... ♖e5 2. ♘h4#, 1... ♖xd3 2. ♖h5#, 1... ♖d4 2. ♘e7#., (1... ♚e4/♚e6 2. ♕xd5/♕c8#.

≡ **Alias:** Fleck 2.

FLECK-BURKHARDT THEME

Fleck theme where after the key White threatens to open a battery with a random move of the front-piece. Black defences separate these threats and force each one to appear at least once.

⧗ Attributed to Friedrich Burkhardt (1914), who published a two-mover featuring the theme in *"Berner Tagwacht"* 1946.



609

STOŠIĆ, Miroslav
Tovaris 1968 / (v)

#2

609: **1. ♔c3!** ~ 2. ♘~#, 1... ♗d6 2. ♘xd6#, 1... ♗e7 2. ♘xe7#, 1... ♗g7+ 2. ♘xg7#, 1... ♗h6 2. ♘xh6#, 1... ♖h1 2. ♘h4#, 1... ♖g1,♔d5 2. ♘g3#, 1... ♖e1 2. ♘e3#, 1... ♖xd1 2. ♘d4# ◆ The economy record.

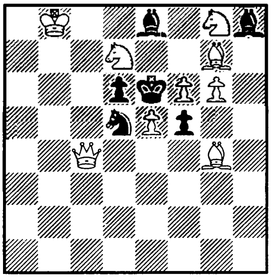
★ **Other example** 399.

≡ **Aliases:** Burkhardt-Fleck; Fleck-Burkhardt.

FLECK-KARLSTRÖM THEME

Fleck theme or separation of three or more threats with at least the same number of total defences which prevent all threats and yield to new mates.

⧗ Alfred Karlström (1907-1967).



610

KARLSTRÖM, Alfred
1.pr Problemisten 1947

#2

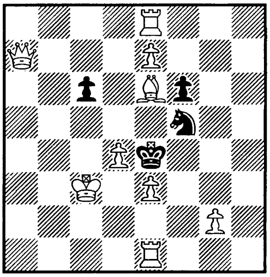
610: **1. f7!** ~ 2. fxe8♕/f8♘/♘f8#, 1... fxg4 2. ♕xg4#, 1... dxe5 2. ♕c6#, 1... ♔xd7 2. ♕c8#, (Fleck: 1... ♗xg7 2. fxe8♕#, 1... ♗xd7 2. f8♘#, 1... ♗xf7 2. ♘f8#).

→ ***See also:*** *Fleck Theme; Ojanen Theme.*

≡ **Alias:** Karlström-Fleck.

FLECK-VERMET THEME

Rendering of the *Fleck theme* in which at least once black unit self-pins allowing the mate from its departure square.



611

VERMET, J. J.
Probleemblad 1950

#2

611: **1. ♕c5!** ~ 2. ♕xc6/♕xf5/♗xf5#, 1... ♘~ 2. ♕xc6#, 1... ♘xe3 2. ♕f5#, 1... ♘xe7 2. ♗f5#, (1... ♘xd4 2. ♕xd4#).

FLIGHT SQUARE

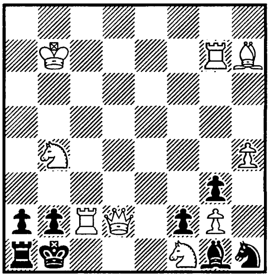
A square to which the black King can legally move (that is, one not guarded by a white piece, and not occupied by a black piece). If black plays a piece to one of these squares, thus decreasing the King's mobility, it is a self-block. If he moves a piece from one of these squares, it is square-vacation. (Definition from *FIDE Album*.)

Flights can constitute a theme, when the main emphasis is on flight-giving (for instance **851**) and/or on the mates that follow moving on flights (for instance **923**) or on flight-acquisition as defence strategy (for instance **9**).

★ **Other examples:** 452, 608, 650, 923, 954, 1063, 1635.

FLIGHT SQUARES TASK

In the diagram position the King, which later will be mated, has all 8 flights available.



612

ZANDER, Heinz
1.pr feenschach 1975

s#10

612: **1. ♕d7!** ♗h2 2. ♕h3! ♗g1 3. ♕xh1 ♗h2 4. ♔a7 ♗g1 5. ♕h3 ♗h2 6. ♖b7 ♗g1 7. ♕xg3 ♗h2 8. ♖d2+ ♔c1 9. ♕c7+ ♗xc7 10. ♘xa2+ ♖xa2#.

★ **Other example** 1095.

FLIGHT, UNPROVIDED

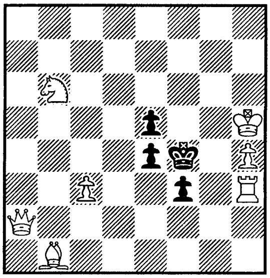
A *King's flight* for which there is no set mate in the initial problem position. It is considered a flaw, the seriousness of which must be evaluated from case to case.

★ **See example** 1282.

≡ **Alias:** Unprovided Flight.

FLIGHT, Y

King has three flight squares of the shape of letter "Y".



613

CARPENTER, George E.
Chess Record Sept. 1874

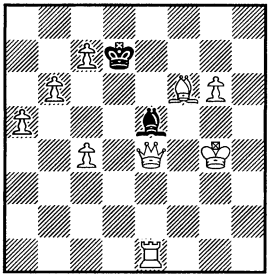
#2

613: *1... e3 2. ♕f7,♕h2#, 1... f2 2. ♕xf2,♕f7#, 1... ♔f5 2. ♖xf3,♕f7# ◆ **1. ♖h1!** (~), 1... ♔g3 2. ♕h2#, 1... ♔e3 2. ♘d5#, 1... ♔f5 2. ♕f7#, (1... f2 2. ♕xf2#, 1... e3 2. ♕h2#).

FLIGHTS ON MATING SQUARES THEME

In a single phase of a twomover White mates on the square to which in other variations the black King plays. There are three such squares in **614** (e6, e8 and c8).

→ ***See also:*** *Mates on Flight Squares.*



614

STOŠIĆ, Miroslav
The Problemist 1973

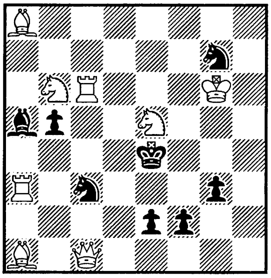
#2

614: 1. a6! (~), 1... ♗~ 2. ♕**e6**#, 1... ♗d6! 2. ♕**e8**#, 1... ♔**e8** 2. **c8**♕#, 1... ♔**e6** 2. ♕c6#, 1... ♔**c8** 2. ♕f5#, 1... ♔d6 2. ♕d5#.

FLIGHTS, CHANGED THEME

Flights from a set (or try) play are replaced by different flights in another phase.

615: 1... ♔d4 2. ♕f4#, 1... ♔xe5 2. ♕e3# ◆ **1. ♘f3!** ~ 2. ♖cxc3#, 1... ♔d3 2. ♖d6#, 1... ♔xf3 2. ♖c4#.



615

BARULIN, Mikhail
1-2.pr Shakhmaty v SSSR 1940

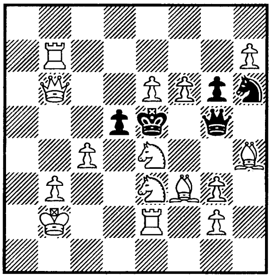
#2

★ **Other example** 1561.

≡ **Alias:** Changed Flights.

FLIGHTS, EXTENDED

Flight square(s) that is (are) available to King after it has moved onto an immediate flight. If the King does not escape a check, one of its extended flights is its square of departure.



616

MLADENOVIĆ, Miodrag
8.pl WCCT 1986-8

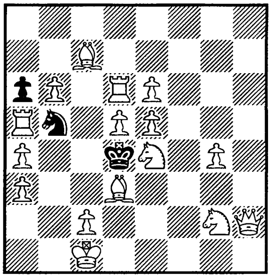
#2

616: *1... ♕xg3 2. ♗xg3# ◆ **1. ♕a5?** (2. ♕xd5#), 1... ♔xe6 2. ♖e7#, 1... ♔d4 2. ♕c3#, 1... ♕xg3! ◆ **1. ♘c5?** (2. ♘d7#), 1... ♔d4 2. ♘c2#, 1... ♔xf6 2. h8♕#, 1... ♕xg3 2. ♘d3#, 1... ♕xe3! ◆ **1. ♘d6!** (2. ♘g4#), 1... ♔xf6 2. ♘xd5#, 1... ♔xe6 2. ♘f7#, 1... ♕xg3 2. ♘xd5#, 1... ♕xe3 2. ♖xe3# ◆ In the try 1. ♕a5? bK is offered an immediate flight, after which it has squares d3 and e5 on its extended field; in the try 1. ♘c5? it has only e5 after 1... ♔xf6 and 1... ♔d4; in the solution after 1... ♔xf6 and 1... ♔xe6 it has two extended flights: e6 (f6) and e5.

FLIGHTS, PROGRESSIVE GRANTING OF

In a multi-phase problem black King is given progressively more flights from phase to phase. Preferably the highest number of flights is granted in the solution.

617: 1. ♖**c6?** (~), 1... ♔xd5 2. ♖d6#, (1... ♘xc7, ♘xa3 2. ♖c4,♕g1#), 1... ♘d6! ◆ **1. ♘f4?** (~), 1... ♔xe5 2. ♘e2#, 1... ♔e3 2. ♕f2#, 1... ♘~! ◆ **1. ♘g3!** (~), 1... ♔c5 2. ♕g1#, 1... ♔xe5 2. ♕h8#, 1... ♔c3 2. ♘e2#, (1... ♘~ 2. ♘e2#, 1... ♘c3 2. ♘f5#).



617

LEHEN, L'udovit
1.pr Szachy 1982

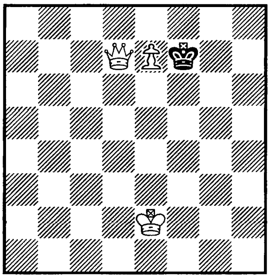
#2

FLORENCE MANUSCRIPT

A treatise from the end of 15th Century where the middle-age problems have been harmonized with the new (and used up to now) rules of chess.

FLORENCE MATE

A characteristic mate by two Queens with opponent's King in the centre (i.e. not on the edge lines) of the board.



618

LOYD, Samuel
New York Albion 20.9.1856

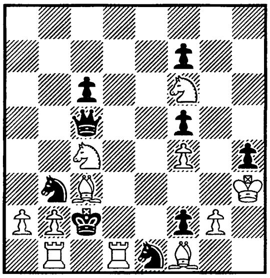
#3

618: 1. ♕d6! (~), 1... ♔e8 2. ♕e5 ♔d7,♔f7 3.e8♕#, (1... ♔g7 2. e8♕) ◆ Two Florence Mates.

FOCAL THEME

A line piece standing in a *focal* position is engaged in guarding two or three squares (*foci*) on as many different lines. The adversary's plan is to deflect this piece from simultaneous guard of both (all) squares. The lines pointing to these foci are called *vectors*, and the opponent's aim is to carry out an interference (Vektorunterbrechung) on one of these lines, or to force the focal piece to move so that it cannot retain the guard of both (all) foci.

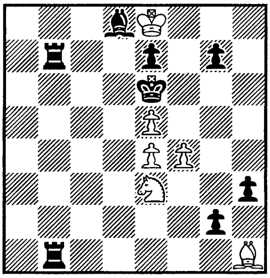
619: *1... ♕a7 2. ♗b4 (♗d4? ♕e7!), 1... ♕e7 2. ♗d4 (♗b4? ♕a7!) ◆ **1. ♘d7!** (2. ♘xc5), 1... ♕a7 2. ♗d4 (♗b4? f6!), 1... ♕e7 2. ♗b4 (♗d4? f6!) ◆ In the set the focal interferences are anticipatory, in the solution direct.



619

MATTHEWS,
Robin C. O.
1.pr The Problemist 1951

#3



620

STANLEY, Charles
Illustrated London News
6.10.1849

#3

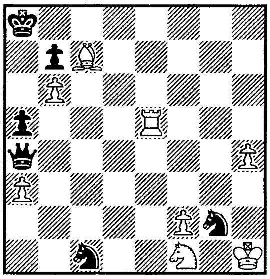
620: 1. ♘f5! g1♕ 2. ♗g2! ♕xg2 3. ♘d4# ◆ May be the first focal problem where one of the vectors is interfered with. It is also possible, that Stanley launched the term "focal" in problem vocabulary.

★ **Other examples:** 64, 125, 161, 163, 198, 238, 354, 428, 589, 621, 726, 857, 858, 894, 1450, 1509, 1605, 1674.

≡ **Alias:** Brennpunkt (Ger.).

FOCAL POINTS, SHIFT OF

A piece controls two focal points. Opponent aims at forcing the piece to lose the control of one of them. As he fails, he plays so that the one or the other (or both) focal points change to another.



621

NISSL, Theodor
Deutsches Wochenschach
1911

#5

621: 1. ♖e8+,♖xa5+? ♕x♖! ◆ Main plan 1. ♖d5? is refuted by 1... ♕xh4+ 2. ♗h2 ♘b3! ◆ **1♖g(h)5?** ♕xh4+ 2. ♗h2 ♕x♖! ◆ **1. ♖f5!** ♕xa3! 2. ♖g5 ♕a2 3. ♖h5 ♕a1 4. ♖d5! ♕d4,♕e5 5. ♖xa5,♖d8#, (2. ♖d5? ♕d3! 3. ♖xa5+ ♕a6).

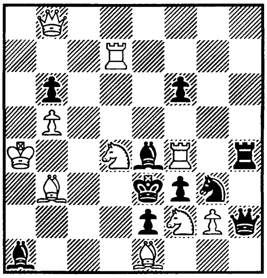
★ **Other examples:** 343, 1509, 1674.

≡ **Alias:** Brennpunktverlagerung (Ger.).

FOKIN THEME

In the checking tries one or the other White's thematic mate does not work because Black's position has reinforced (or White's weakened). In other phases the thematic mates are carried out.

⧗ Yuri Fokin (1925).



622

SLESARENKO, Anatoly
3-4.pr Vecherniy Leningrad TT 1987

#2

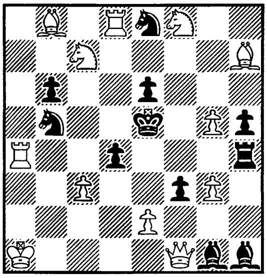
622: 1. ♖xf3+? ♗xf3 (2. ♘c2??) ◆ 1. ♘c2+? ♗xc2 (2. ♖xf3??) ◆ 1. ♕e8? ~ 2. ♖xf3# (♘c2?), 1... ♖xf4 2. ♘c2#, 1... ♔xf4 2. ♗d2#, 1... ♕xg2! ◆ 1. ♖e7! ~ 2. ♘c2# (♖xf3?), 1... ♗xd4 2. ♖xf3#, 1... ♔xd4 2. ♕xb6#.

≡ **Alias:** Fokin.

FÖLDEÁK THEME

A random move of black piece parries White's *primary threat* (Threat, Primary), but allows a new mate. Trying to prevent that mate with a correction move, the piece allows White's primary threat.

⧗ Árpád Földeák (1917-2004).



623

PÁROS, György
hm OTSB Tourney 1954

#2

623: 1. e4! ~ 2. ♕xb5#, 1... d~ 2. ♘g6#, 1... dxe3(ep)? 2. ♕xb5#, 1...♘b~ 2. ♘xe8#, 1... ♘bd6 2. ♘d7#, 1... ♘bxc7? 2. ♕b5#.

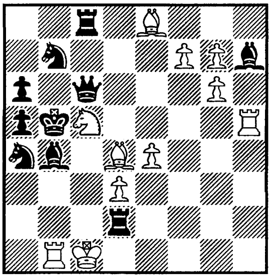
FOLLOW MY LEADER [F]

Fairy condition. Both sides must when possible move on the square that the other side just left. Check is like in normal chess and parrying it takes precedence.

≡ **Alias:** Folgeschach (Ger.).

FOLLOW MY LEADER THEME [H]

In two or more consecutive moves one and the same piece moves to the square just left by one and the same opponent's piece.



624

AVNER, Uri
1.pr J. & M. Figueiredo MT 2011

h#2 b) ♔c1→f8

624: a) 1. ♘c3 ♘a4+ 2. ♘d5+ ♘c3# ◆ b) 1. ♘d6 ♘b7+ 2. ♘f5+ ♘d6#.

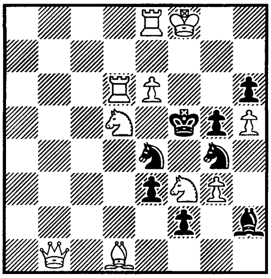
→ ***See also:*** *Umnov, Successive.*

≡ **Alias:** Pursuit Theme.

FONTAINE THEME

At least two variations in which a black piece unblocks one and the same square in the black King's field but blocks another. In one variation White guards the flight directly, in the other indirectly.

⧗ Leon Fontaine (1900-1976).



625

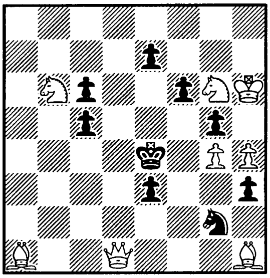
FONTAINE, Leon
Le Courrier des Echecs 1956

#2

625: 1. ♕b7! ~ 2. ♕h7#, 1... ♘gf6 2. ♘xe3#, 1... ♘e5 2. ♘d4#, (1... ♘ef6 2. ♘e7#).

FONYÓD THEME

In a threemover after the key Black is in Zugzwang. Each black move is followed by a quiet move that threatens mate. Black defends against threat, and White exploits the weakness created by Black. In each line Black must have at least one defence on his 2nd move that parries the threat.



626

BATA, Lőrinc
hm Magazinet 1953

#3

626: **1. ♕e2!** (~), 1... c4 2. ♗d4 ~,♔xd4 3. ♕xe3, ♕xc4#, 1... e5 2. ♕f1 ~,e2 3. ♕f5,♕xe2#, 1... e6 2. ♘d7 ~,♔d5 3. ♘xf6,♕d3#, 1... f5 2. ♘e5 ~,fxg4 3. ♕c4(f3),♕xg4#, 1... gxh4 2. ♘xh4 ~, ♔f4 3. ♕c4,♕f3#.

FORCED MOVE

A move which the side of either color is compelled to make to parry an immediate and fatal threat. The term is often used in endgame studies.

FOREPLAN

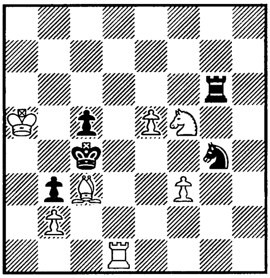
In logical combination, White's preparatory maneuver the sole purpose of which is to remove the obstacles that prevent the immediate execution of his main plan.

★ **See examples:** 121, 1397, 1679.

FOREPLAN-INDIAN

White's main plan involving a (mating) threat is parried by Black's stalemate defence. As his foreplan, White performs a critical maneuver, after which he can carry out his main-plan, because Black's defence does not lead to stalemate any more.

⌛ The term "Vorplan-Inder" was coined by Theodor Siers (1910-1991).

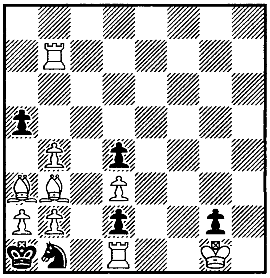


627

SIERS, Theodor
1.pr Die Schwalbe 1940

#5

627: **1. fxg4?** (2. ♘e3#) ♖a6+! 2. ♔xa6 stalemate ◆ **1. ♗e1!** ~ 2. ♖d2 ~ 3. fxg4 ♖a6+ 4. ♔xa6 ♔b4 5. ♖d4#. ◆ There is hardly any Lenkung, but the adherents of the logical school admit that "Beschäftigungslenkung", in fact, is not a Lenkung at all. ◆ Black's play is just a "Nullserie".



628

HOLST, Victor
11320. Deutsches Wochenschach 16.2.1913

#5

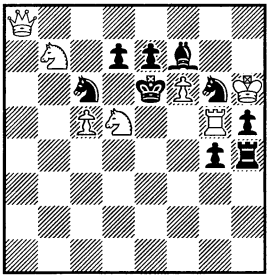
628: Black threatens stalemate 1... a4 2. ? **1. ♗g8!**... which White could parry now with (1... a4) 2. ♖f7 ♔xa2 3. ♖ff1 and 4. ♖xb1#. ◆ Therefore 1... axb4 2. ♗b3! bxa3 3. ♗g8! axb2 4. ♖f7 ♔xa2 5. ♖a7# an Indian maneuver after all.

≡ **Alias:** Vorplan-Inder (Ger.).

FORK [E]

Simultaneous attack on two opponent's pieces. A typical endgame theme, but can also be seen in direct problems.

Perpetual Fork: Infinitely repeated fork.

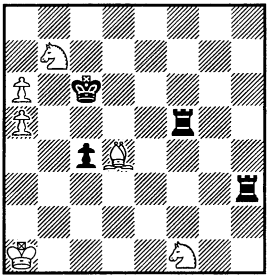


629

PRZEPIÓRKA, David
Deutsches Wochenschach 1913 / (v)

#4

629: **1. ♕f8!** (2. ♘c7+ ♔xf6 3. ♕g7#) **♘xf8 2. ♘d8+!** (2. fxe7??) **♘xd8 3. fxe7** (4. exd8♘/ exf8♘#) **♘g6,♘c6 4. exd8♘,exf8♘#.**

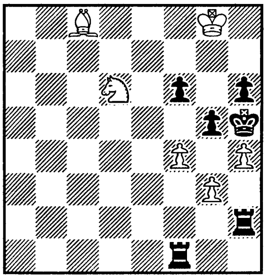


630

BELOKON, Stanislav G.
1.pr Stella Polaris 1969

=

630: **1. ♘d2 ♖d3!** (fork) **2. ♘d8+ ♔b5** (2... ♔d7 3. ♘xc4 ♖xd4 4. a7 ♖f2 5. ♘b2!=) **3. ♘b1! ♖xd4 4. ♘e6 ♖d7 5. a7 ♖xa7 6. ♘d4+** (1st w fork) **♔b4 7. ♘c6+** (2nd) **♔b3 8. ♘d4+** (3rd) **♔b4 9. ♘c6+** positional draw.



631

KASPARYAN, Genrikh M.
4.pr Shakhmaty v SSSR 1935

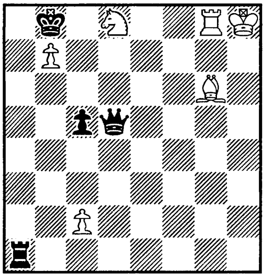
+

631: **1. ♘e8!** (2. ♘f5? ♔g4! 3. ♘e3+ ♔f3 4. ♘xf1 ♖f2) **♔g6 2. h5+!** (2. f5+ ♖xf5 3. h5+ ♔xh5 =) **♖xh5 3. f5+ ♖xf5 4. g4 ♖e5 5. ♗f5+!** (5. ♘g7? f5) **♖xf5 6. ♘g7 ~ 7. gxf5/gxh5#.**

★ **Other examples:** 891, 1169, 1249, 1399.

FORK, MOVING [E]

A combination of two successive *forks*.



632

GURVICH, Aaron
1.pr Alma-Atinskaya Pravda 1960

+

632: **1. ♘f7+ ♔xb7 2. ♗e4! ♖h1+** (1... ♕xf3? ♘e5+ = first fork) **3. ♔g7 ♖g1+ 4. ♔f8 ♖xg8+ 5. ♔xg8 ♔c6! 6. ♗f3!! c4** (6... ♕xf3 7. ♘e5+ = second fork, 7... ♔d5 8. ♘xf3 ♔c4 9. ♔f7 ♔c3 10. ♘e1 ♔d2 11. ♔e6 ♔xe1 12. ♔d5) **7. c3 ♔c5 8. ♗xd5 ♔xd5 9. ♔g7 ♔e4 10. ♘d6+ ♔d5 11. ♘b5 ♔c5 12. ♘a3 +–.**

≡ **Alias:** Sliding Fork.

FORMAL CRITERIA

A problem or a study should present an interesting idea and obey the artistic principles of the genre in question. However, a composition has to meet certain formal criteria before its content and artistic merits are evaluated. Firstly, its position must be legal, i.e. it could have been reached by legal moves from the initial game position. Secondly, it has to be sound, in other words it must have a unique solution (or a stipulated number of unique solutions) and not serious duals, i.e. departures from composer's solution in the most important variations. Thirdly, it has to be original, which means that nothing very similar has been composed and published earlier. Furthermore, a composition has to have a specified stipulation, a task a solver has to accomplish.

The legality of position is not adhered to in many genres of fairy chess. Different genres of composition have also their own criteria as to the seriousness of duals. The obligatory formal criteria as well as permitted deviations are formulated in the *Codex* of chess composition.

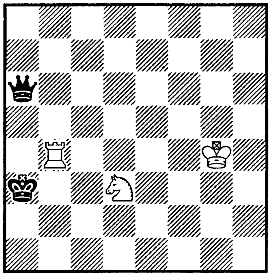
FORMAL TOURNEY

A tourney organized usually on the occasion of someone's birthday or memorial day, some important event like Chess Olympiad, or a theme tourney. The names of authors are usually not known to the jury. The awarded participants' names will be published with the award. Unplaced entries are still at their composers' disposal, unless they have proved unsound or anticipated.

FORSBERG TWINS [H]

Twinning by changing the type of a single piece. Theme is termed after one of the all-time most famous helpmates **633**, although the idea had been known before (for instance **634**).

⌛ Henry Forsberg (1914-1981).

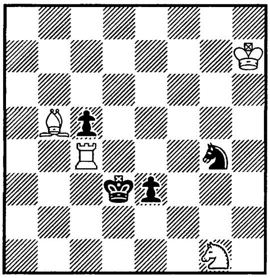


633

FORSBERG, Henry
1.pr W. Pauly MT Revista Româna de Şah 1934-1935

h#2 b) ♜a6; c) ♝a6; d) ♞a6; e) ♟a6

633: a) **1. ♕f6** ♘c5 2. ♕b2 ♖a4# ◆ b) **1. ♖b6 ♖b1** 2. ♖b3 ♖a1# ◆ c) **1. ♗c4** ♘e1 2. ♗a2 ♘c2# ◆ d) **1. ♘c5** ♘c1 2. ♘a4 ♖b3# ◆ e) **1. a5** ♖b3+ 2. ♔a4 ♘c5#.



634

SOLA, Pentti
2.pr The Problemist 1931

h#2 b) ♝g4; c) ♜g4

634: **1. ♘f2** ♘f3 2. ♘e4 ♖xc5# ◆ **1. ♗d1** ♘e2 2. ♗c2 ♖d4# ◆ **1. ♖g2** ♘h3 2. ♖d2 ♘f4#.

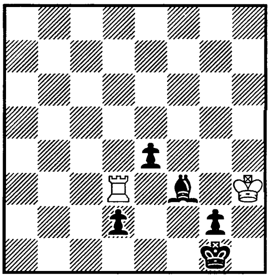
★ **Other example** 1257.

≡ **Alias:** Forsberg.

FORSBERG-ANDERSSON THEME [H]

A relationship between the kind of promoted piece and the piece of Forsberg's change. In other words: Forsberg twins with respective promotions. **635** is an early example. **636** combines Forsberg-Andersson Theme with Forsberg-suite twins.

⌛ Gunnar Andersson (1907-1971).

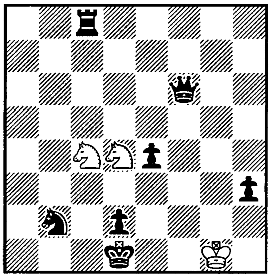


635

ANDERSSON, Gunnar
Eskilstuna Kuriren 1938

h#2 b) ♗d3, b) ♘d3

635: a) **1. ♔h1** ♖xd2 2. g1♖ ♖h2# ◆ b) **1. ♔h1** ♗xe4 2. g1♗ ♗xf3# ◆ c) **1. ♔h1** ♔g3 2. g1♘ ♘f2#.



636

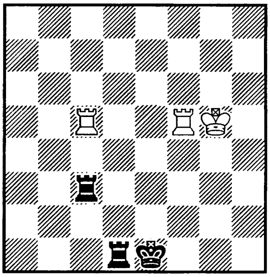
VALTONEN, Kari
1-2.pr= Sakkélet 1989

h#2 b) ♘♘♞ = ♗♗♝
c) ♘♘♞ = ♖♖♜

636: a) **1. ♔c1** ♘a3 2. d1♘ ♘b3# ◆ b) **1. ♔c1** ♗d3 2. d1♗ ♗e3# ◆ c) **1. ♔e1** ♖c2 2. d1♖ ♖xe4#.

FORSBERG-SUITE TWINS [H]

Forsberg twins where two or more pieces of one kind are converted to another kind, but retain their colour.



637

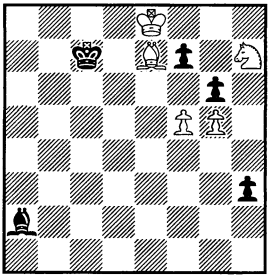
KLASINC, Marko
3.pr Gavrilović MT 1975

h#2 b) ♖♖♜♜ = ♗♗♝♝
c) ♖♖♜♜ = ♘♘♞♞

637: a) **1. ♖f3** ♖c2 2. ♖f1 ♖e5# ◆ b) **1. ♗d4** ♗d3 2. ♗f2 ♗b4# ◆ c) **1. ♘b1** ♘g3 2. ♘d2 ♘d3#.

FORTRESS [E]

Endgame motif. The side with a significant material disadvantage builds the position which the opponent despite all his strength cannot penetrate.



638

SIMKHOVICH, Froim
1.pr Turkmenskaya Iskra 1926

=

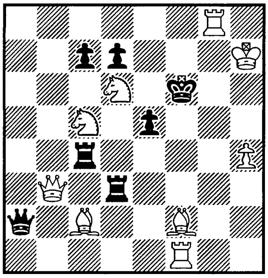
638: **1. ♗f6** ♔d6 2. ♗e7+ ♔e5 3. ♗d8 ♔d6 4. ♗e7+ ♔c6 5. f6 h2 6. ♗f8 h1♕ 7. ♗h6 and draw because Black cannot prevent the white King from entering the fortress (e.g. on g7).

★ **Other examples:** 838, 1664.

FOSCHINI THEME

Two thematic black pieces which attack the White battery are alternatively pinned by the black King moves. White battery mates by shut-off or capture of the other thematic black piece.

⌛ Ettore Foschini (1899-1968).



639

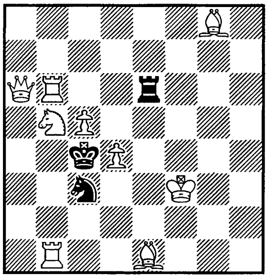
FOSCHINI, Ettore
2.hm Tijdschrift v. d. NSB 1929

#2

639: 1. ♘c8! ~ 2. ♖f8#, 1... ♔f7 2. ♗e3#, 1... ♔f5 2. ♗d4#, (1... ♖xh4+ 2. ♗xh4#, 1... e4 2. ♗d4#).

FOSCHINI, INVERTED

Two pinned black pieces are both in turn unpinned by the black King moves. Then White gives battery mates with shut-off or capture of the unpinned piece.



640

CACCIARI, Europe
1.pr Enigmistica Popolare 1936

#2

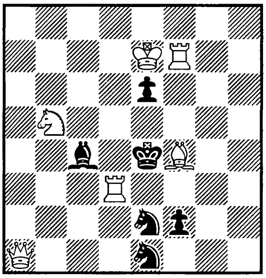
640: 1. ♖c1! (~), 1... ♔b4 2. ♘d6#, 1... ♔b3 2. ♘xc3#, (1... ♔d3 2. ♖xc3#, 1... ♔d5 2. ♗xe6#).

→ ***See also:*** *Foschini Theme.*

≡ **Aliases:** Anti-Foschini Theme; Inverted Foschini.

FOUR CORNERS THEME

In **direct problems**: A piece visits all four corners in the same line (*Merry-Go-Round theme*) or in variations, in a single or in more *phase*s. See **641**.

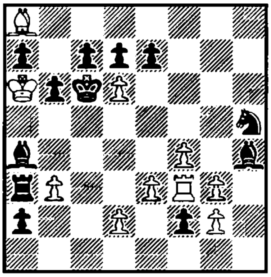


641

MEREDITH, William
Dubuque Chess Journal 1873

#2

641: 1. ♕h8! ~ 2. ♕h7#, 1... ♗xd3 2. ♕a8#, 1... ♘xd3 2. ♕h1#, (1... ♘~4,♘g3 2♕(x)d4#) ◆ ♕ visits all four corners.



642

FROLKIN, Andrey
4. cm Die Schwalbe 1980

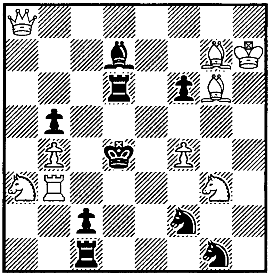
Last 4 moves of Black?

642: –1. b7x♕a8♗+ **♕h8-a8** –2. c5x♕/♖/♘d6 **♕a1-h8** –3. c4-c5 **♕h1-a1** (–4. c3-c4 h2-h1♕ –5. c2-c3 h3-h2 –6. h2x♕/♖/♘g3 etc.) ◆ Black Queen visits all four corner squares.

In *retrograde analysis*: A related event, significant for the solution, occurs in all four corners during the retro-play. For example promotions on a1, a8, h1 and h8; or a piece takes a path which goes through all four corners. See **642**.

FOUR-HANDS-ROUND THEME

Two *Grimshaw interference*s between one Rook and one Bishop.



643

BLAKE, Percy Francis
1.pr The House 1898

#2

643: 1. ♗f7! (~) 1... ♗c6,♖c6 2. ♕a7,♘xb5#, 1... ♗e6,♖e6 2. ♗xf6,♘f5#, (1... ♗~,♖d~,♘g~, ♘f~,♖c~ 2. ♘xb5,♕d5,♘e2,♕e4,♘xc2#).

★ **Other example** 587.

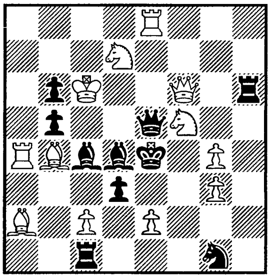
→ ***See also:*** *Grimshaw Interference.*

FOUR-PIN-WAY THEME

Black pins one white and one black piece and unpins one white and one black piece.

≡ **Alias:** Four-Pin-Way.

644: 1. ♗d2! (2. ♘d6#), 1... ♗e6 2. ♕xe5#, (1... ♗c5 2. cxd3#, 1... ♖xf6+ 2. ♘xf6#, 1... ♗d5+ 2. ♗xd5#).



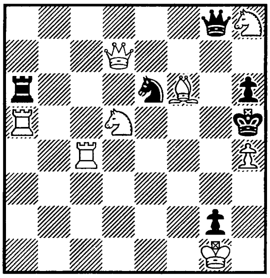
644

HARLEY, Brian
Good Companion 1919

#2

FOUR-WAY-PLAY THEME

Black defence opens one white and one black line, but closes another white and another black line.



645

PETROVIĆ, Nenad
Parallèle 50 1948

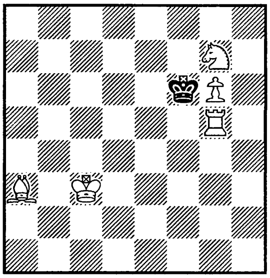
#2

645: **1. ♗d8!** ~ 2. ♘f6#, 1... ♘g5 2. ♕g4#, (1... ♘c5,♕xh8 2. ♘f4,♕f7#).

≡ **Alias:** Four-Way-Play.

FRANKFURT CHESS [F]

The capturing piece (including the King) overtakes the movement (not the color) of the captured piece. By multiple captures a piece can change its movement multiple times.



646

SCHLENSKER, Paul
Schach-Echo 1954

#2 Frankfurt Chess

646: **1. ♖e5!** (~), 1... ♔xe5(♚=♜) 2. ♔d4#, 1... ♔xg6(♚=♟) 2. ♖g5#, 1... ♔xg7(♚=♞) 2. ♗f8#.

For example, if the black Rook captures a white Pawn, the Rook becomes a black Pawn. If a King captures, he changes his movement but remains a royal piece. If a King captures a Pawn, it can promote on the promotion rank into another royal piece (except into a King). A royal line piece can not move over squares that are attacked by the opponent's pieces, however over those fields the King can check and checkmate.

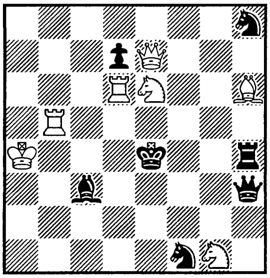
→ ***See also:*** *Protean Men.*

FREE CHESS [F]

Fairy condition. Pawns are placed on the 2nd and 7th rank like in normal chess. Then Black selects a piece and places it on any square of his base-rank and White has to imitate. Then it is White's turn to place a piece and Black's to imitate, until all pieces have been placed. Bishops must be placed on squares of different colours. Castling is made under normal rules independent on what are the initial squares of Kings and Rooks.

FREIE PRESSE THEME

In the set play White mates by opening a battery. In the tries White attempts to open the battery with the mating moves of the set. In the solution White abandons the battery, but the set mates are realized against new black defences (Mate Transference).



647

SAVOURNIN, Jacques
1.pr Freie Presse 1966

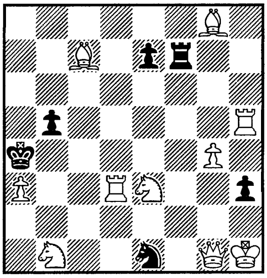
#2

647: *1... ♖f4 2. ♘g5#, 1... ♕f5 2. ♘c5# ◆ **1. ♘g5+?** ♔f4! ◆ **1. ♘c5+?** ♔f5+! ◆ **1. ♕f8!** ~ 2. ♕a8#, 1... ♖f4 2. ♕xf4#, 1... ♕f5 2. ♕xf5#, 1... ♘e3 2. ♘g5#, 1... ♗e5 2. ♘c5#.

≡ **Alias:** Freie Presse.

FRENCH-RUSSIAN THEME

Each of the thematic tries has a distinct harmful effect exploited by black refutations. The key collects all these weaknesses.



648

SAVOURNIN, Jacques
Thèmes-64 1971

#2

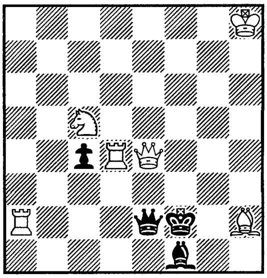
648: 1... b4 2. ♖a5#, 1... ♖~ 2. ♗b3# ◆ **1. ♘f5?** ~ 2. ♕a7#, 1... ♖f6 2. ♗b3#, 1... b4! ◆ **1. ♘c4?** ~ 2. ♕a7/♘b2#, 1... ♖f6 2. ♘b2#, 1... ♖f2! ◆ **1. ♘d5!** ~ 2. ♕a7#, 1... ♖f6 2. ♘dc3#, 1... b4 2. ♘b6#, etc.

≡ **Alias:** French-Letonian.

FRINGE VARIATION

A variation (mate) for which the author has added a piece which, apart from giving that mate, has no other function in the position.

⧗ The term coined by Brian Harley (1883-1955).



649

HARLEY, Brian
Mate in Two Moves, New York 1931 / after D. Mackay

#2

649: **1. ♖d6!** (~), 1... ♕~ 2. ♖f6#, (1... ♕b2+ 2. ♖f6#), 1... ♗~ 2. ♕xe2#, 1... ♔e1 2. ♗g3#, 1... c3 2. ♘d3# ◆ Both ♘c5 and ♟c4 could be removed.

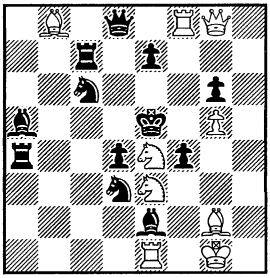
FRÖBERG 1 THEME

Black defences make possibility for two white mates, but *dual avoidance* occurs through the opening of a black line. White must choose the mate that pins the black piece the line of which has been opened.

⧗ Hilding Fröberg (1918-1999).

≡ **Alias:** Fröberg 1.

650: **1. ♘d6!** ~ 2. ♕d5#, 1... ♘db4 2. ♘ec4# (♘dc4?), 1... ♘cb4 2. ♘dc4# (♘ec4?), (1... ♕xd6,e6,♔xd6 2. ♘g4,♘f7,♕d5#).



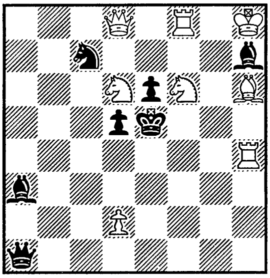
650

FRÖBERG, Hilding
1.pr Schackvärlden 1938

#2

FRÖBERG 2 THEME

After the key a square adjacent to the black King is attacked by two white units capable of giving mate on that square. The square is guarded by a black piece which, in defence, has to abandon its guard, but simultaneously it prepares a masked guard so that only one of the white units can give mate.

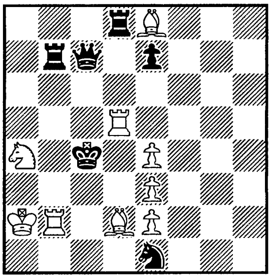


651

FRÖBERG, Hilding
Problemas 1979

#2

651: **1. ♗e3!** ~ 2. ♘g4#, 1... ♕d1 2. ♗d4#, 1... ♕g1 2. d4# ◆ (1... ♗f5 2. ♘f7, 1... d4 2. ♗f4#, 1... ♗xd6 2. ♘d7#).



652

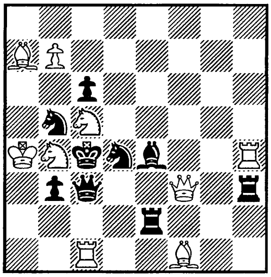
FRÖBERG, Hilding
The Problemist 1983

#2

652: **1. ♖bb5!** ~ 2. ♘b2#, 1... ♕a5 2. ♖dc5#, 1... ♕e5 2. ♖bc5# ◆ (1... ♖a7 2. ♖b4#, 1... ♖a8 2. ♖d4#, 1... ♖xb5 2. ♗xb5#, 1... ♘d3 2. exd3#).

FÜHRER THEME

Black defends against the threat by opening the line of the black pinned piece with its simultaneous unpin.



653

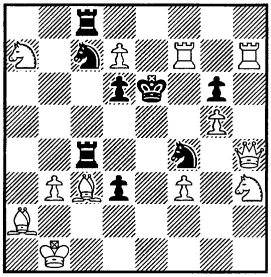
FÜHRER, Viktor
1.pr La Settimana Enigmistica 1935

#2

653: **1. ♘d7!** ~ 2. ♘e5#, 1... ♗d3 2. ♕xc6#, 1... ♘c2 2. ♕f7#, (1... ♘xf3,♘xa7 2. ♗xe2,♖xc3#).

FÜHRER 2 THEME

The combination of the Führer Theme with Black correction where the correction move defends *primary threat* (Threat, Primary) with Führer (1) effects.



654

BANYAI, József
Schackvärlden 1941

#2

654: **1. b4!** ~2. ♘xf4#, 1...♘f~ 2. ♕e4#, 1... ♘fd5 2. dxc8♕#, (1... ♘cd5,d5 2. ♕g4,♖f6#).

FÜHRUNG

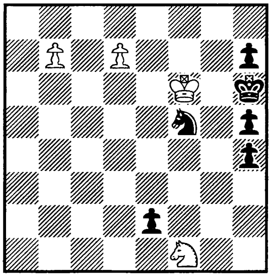
A White's move during the foreplan which guarantees the success of White's attack. The combination with this move left out makes some sense, but is refuted. The effects of the Führung are the only reason why after the foreplan the attack is decisive.

This is a voluntary move which, according to its kind, is called either ***Hinfürung*** *(voluntary useful occupation of a square) or* ***Wegführung*** *(voluntary useful departure from a square)* (Sidler).

★ **Other example** 1434.

≡ **Aliases:** Conductor; Ad-Deploy; Ex-Deploy; Guidance.

655: **1. b8♕?** exf1♕! 2. ♕f8+ ♘g7+! ◆ **1. d8♘!** ♘d6 2. ♘f7+ ♘xf7 3. ♘e3 ♘d6 4. ♘f5+ ♘xf5 5. b8♕ (6. ♕f4#) ♘d6 6. ♕f8# ◆ "Wegführung" of WS from f1! The 4-move long foreplan starts with **1. d8♘!**



655

KRAEMER, Ado
Deutsche Schachzeitung 1955

#6

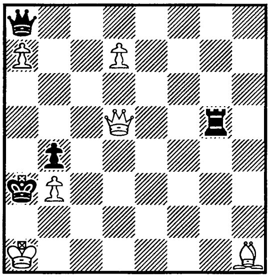
FUNDAMENTAL TRY

The term introduced by Hans Peter Rehm to denominate a thematic try in a logical problem with an indirect combination initiated by Black. In such combination the movement of white pieces is forced by Black in order to secure Black's success, which is in a moremover to prevent White's mating in the stipulated number of moves. Obviously this cannot happen in the correct solution, but only in a try called by Rehm the "fundamental try".

→ ***See also:*** *Roman, White.*

FUSION [E]

White and Black simultaneously conduct different maneuvering and at some point two maneuvers overlay with each other – their **fusion** occurs.



656

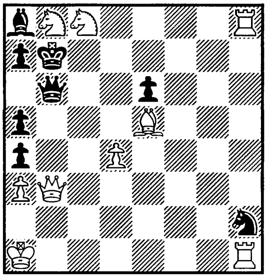
GORGIEV, Tigran
4.pr Shakhmaty v SSSR 1937

+

656: **1. ♕a5+!** ♖xa5 **2. ♗xa8** ♖d5! (Black conquers the point of fusion!) **3. d8♖!** (3. d8♕? ♖d1+ 4. ♕xd1; 3. ♔b1? ♖xd7 4. ♗b7 ♔xb3! 5. ♔c1 ♖d8) **3... ♖xd8 4. ♗d5!** (now White conquers the point of fusion!) **4... ♖f8 5. ♔b1 ♖c8 6. ♗b7 ♖f8 7. ♔c2 ♖f2+ 8. ♔d3 ♖f8 9. ♔c4 ♖f4+ 10. ♔b5 ♖f8 11. ♗d5** +–.

GAMAGE PELLE

A Passive Interference of black pinned piece, which moves along the pin line Pelle Move and arrives behind another piece (black or white), allows white pinning piece to directly unpin that (active) black piece on mating move.



657

FUCHS, Georges M.
Sports Referee 1919

#2

657: 1. ♕b1! (~), 1... ♕b4 2. ♕e4#, 1... ♕b3 2. ♕h7#, (1... a6,♕b5...♕b2+ 2. ♕x♕#, 1... ♕xb1+, ♘h~ 2. ♖xb1,♖1h7#).

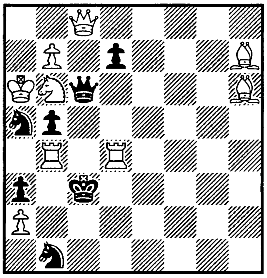
→ ***See also:*** *Goethart Pelle.*

GAMAGE THEME

Black closes the line of his pinned piece allowing White to unpin it **directly** on the mating move (by white pinning piece).

Unlike the *Goethart theme* where the unpin is indirect.

⧗ Frederick Gamage (1882-1956).



658

GAMAGE, Frederick
1.pr Tidskrift för Schack 1911

#2

658: 1. ♖h4! (~), 1... d6 2. ♕h8#, 1... d5 2. ♕h3#, (1... ♕~,♘a~,♘d2 2. ♘d5,♖b3,♗g7#).

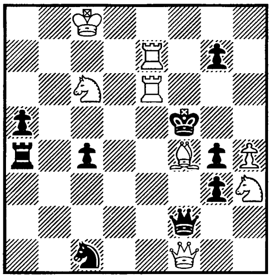
★ **Other examples:** 77, 659, 832.

→ ***See also:*** *Goethart Theme.*

GAMAGE, BICOLOR

White on his first move cuts the line of a black pinned piece so that it can be directly unpinned on mating move of the pinning white piece, either in threat or in variation(s). Alternatively the interference may anticipate thematic pin which is to be established by a black self-pin in defence. **659** shows Bicolor Gamage in thematic tries 1.♗d2? ♘b3 2.♕b1# and 1.♗e3? c3 2.♕b5#; note that in the second try 1...♘e2 2.♕b1# is a normal Gamage mate.

Similar is a static form of the theme where a black pinned pieces is already interfered by a white piece. **660** is a *complete block* where two such variations unfold after a simple waiting key, while thematic Rook or Bishop tempo-tries actually show an Anti-Bicolor-Gamage.

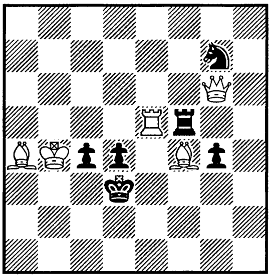


659

KOVAČEVIĆ, Marjan
1.pr The Problemist 1995/I

#2

659: 1. ♗d2? ~ 2. ♘d4#, 1... ♘b3 2. ♕b1# (Bicolor Gamage), 1... c3! ◆ **1. ♗e3?** ~ 2. ♘d4#, 1... ♘e2 2. ♕b1# (Gamage), 1... c3 2. ♕b5# (Bicolor Gamage), 1... ♘b3! ◆ **1. ♘g5!** ~ 2. ♖f7#, 1... ♕b2,♕a7,♕d4 2. ♗d2,♗e3,♘xd4#.



660

AHUES, Herbert
Mutabo 1967

#2

660: 1. ♗~? g3! ◆ **1♖e~?** c3! ◆ **1. ♗d1!** (~), 1... g3 2. ♕xg3#, 1... c3 2. ♕a6#, 1...♘g~ 2. ♕xf5#.

★ **Other example** 669.

→ ***See also:*** *Goethart, Bicolor.*

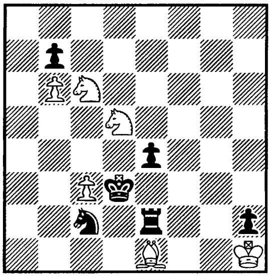
GAME-ARRAY

Initial game position.

GARAI THEME [H]

Before each black move White has a possibility of mate, which doesn't work due to a lack of black tempo move.

⧗ Toma Garai (1935-2012).



661

GARAI, Toma
1-2.cm Probleemblad 1970

h#2* b) ♜c2

661: *1... ♘e5# ◆ a) **1.** ♘e3 ♘a5 (*2... ♘b4#) 2. ♖c2 ♘f4# ◆ b) **1.** ♖e3 ♘a5 (*2... ♘f4#) 2. ♖ce2 ♘b4#.

GATE-OPENING THEME

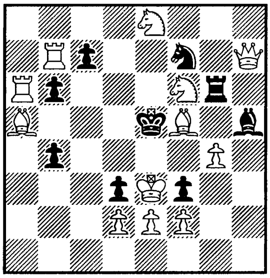
A piece moves off a line, so enabling the opponent's line-moving piece to move across the vacated square.

★ **See examples:** 365, 1417.
≡ **Alias:** Passage.

GATES AJAR THEME

A *task* rendering: as many black defences as possible are harmful *gate-openings*.

⌛ Brian Harley: *"Mate in Two Moves"*, p. 58-9.



662

FULPIUS, Jacques
Die Schwalbe 1978

#2

662: 1. ♗c8! (~), 1... c~ 2. ♖e7#, 1... b~5 2. ♖e6#, 1... b3 2. ♗c3#, 1... ♘d8 2. ♕xc7#, 1... ♘d6 2. ♕e7#, 1... ♖xg4 2. ♕f5#, 1... ♖g5(xf6) 2. ♕e4#, 1... ♗xg4 2. ♕h2#, 1... dxe2 2. d4#, 1... fxe2 2. f4# ◆ 10 gate openings, a record without unprovided check.

GENERAL [F]

A fairy piece that moves like a Queen but only on the squares of same colour.

⌛ Invented by Giuseppe Ciccolini (ca 1770-1833).

GENERAL ERROR

The term can be applied to both white and black play. In *Black correction*, a random move of black piece carries a positive element, which defends the threat or maintains *Zugzwang*, but also it usually involves a harmful effect for which reason White has a mate on it (*Threat, Secondary*).

Similarly, in *White correction* (*Correction, White*), a random move of white key piece carries a positive element of threatening something, or maintaining a *Zugzwang*, but due to some introduced or already missing element (general error) it is refuted by Black.

Both Black and White, in their *correction play*, can improve their defence/attack by moving the thematic piece on a particular square.

GENRE

In problem chess terminology, the term can be used at least in two senses:

(1) to denote the division of compositions in studies, two-movers, three-movers, more-movers, helpmates, selfmates, fairy problems, chess mathematical and retro-analytical problems etc.;
(2) to signify the division of, say, two-movers in traditional, strategic, multi-phase, modern problems, or three-movers in strategic, logical, Bohemian etc.

GEOMETRIC THEMES/IDEAS

Ideas that are not so much based on the stategic impacts of the moves but rather figures the moves draw, the length of moves and other visual and regular effects. Geometric themes can be categorized as follows:

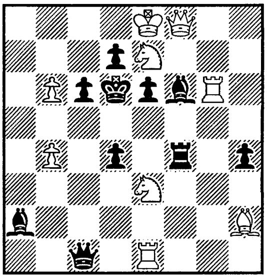
(1) Movements of one piece in same variation like *Snake theme*, *Virage*, *Round Trip* (*Rundlauf*), *Merry-Go-Round theme*, *Staircase theme*, *Pendulum*, *String theme*, etc.;
(2) one piece's movements in variations like *Windmill task*, *Star theme*, *Cross theme*, *Knight Tour*, *Knight Wheel*, *Daisy theme*, *Sunflower theme*, etc.;
(3) combined movements of several pieces.

★ **See examples:** 211, 398.

GERARD THEME

Black's *half-pinned* man gives indirect checks and White mates by *cross-checks*.

663: 1. ♔f7! ~ 2. ♕b8#, 1... e5+ 2. ♘7d5#, 1... ♗~+ 2. ♘3f5#, 1... ♗xe7+ 2. ♗xf4#, 1... ♗e5+ 2. ♘7f5#, 1... ♔e5 2. ♘c4#.



663

GUIDELLI, Giorgio
2.pr Eco degli Scacchi
1917

#2

GHOST CHESS [F]

Fairy condition. When a capture takes place, the captured unit is "buried" under the square where it was captured; after the departure of the capturing unit it reappears in the form of a ghost piece that has all properties of original unit except that it cannot be captured any more.

→ ***See also:*** *Haunted Chess.*

GIRAFFE [F]

Fairy piece. A (1,5)-leaper. For instance: Giraffe from a1 can play to b5 or e2.

GLASGOW CHESS [F]

Fairy chess variant. White Pawns promote on 7th and black on 2nd rank.

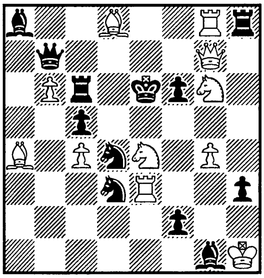
GLOBE CHESS [F]

A fairy chess variant. See Cylinder Board.

GOCKEL THEME

In each variation of a twomover there is either a reciprocal change or *cyclic shift* (Lačný theme) between the piece that makes the defensive move and the piece that actually parries the threat (i.e. between the indirect and direct functions of the pieces). Theme can occur in Black's refutations to tries or in White's variations in one phase.

⧗ Hubert Gockel (1960).



664

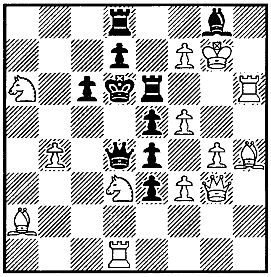
GOCKEL, Hubert ;
MALEIKA, Gerhard
Die Schwalbe 2002

#2

664: 1. ♗e7! ~ 2. ♘xc5#, 1... ♘e5 2. ♘f4# (♘xc5? ♖xc5+!), 1...♖c~ 2. ♕xf6# (♘xc5??), 1... ♕xe7 2. ♕xe7# (♘xc5? ♔d6!), 1... ♔d7 2. ♘xf6# (♘xc5? ♘xc5!) ◆ Cyclic shift of direct and indirect functions.

GOETHART PELLE

A Passive Interference of black pinned piece, which moves along the pin line Pelle Move and arrives behind another piece (black or white), allows White to indirectly unpin that (active) black piece on mating move.



665

ISAYEV, Leonid A.
Western Morning News
1927

#2

665: 1. ♘xe5! ~ 2. ♖xd4#, 1... ♕d2 2. ♘d3#, 1... ♖f6 2. ♘g6#, (1... c5 2. bxc5#, 1... ♕d5 2. ♘c4#).

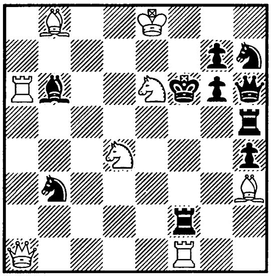
→ ***See also:*** *Gamage Pelle.*

GOETHART THEME

Black closes the line of his pinned piece allowing White to unpin it indirectly on the mating move (it's always a battery mate).

Unlike the Gamage theme where the unpin is direct.

⧗ Gerhardus H. Goethart (1892-1969).



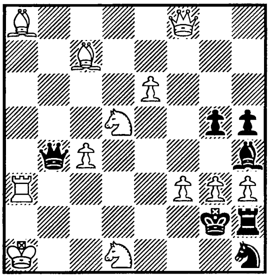
666

GOETHART, Gerhardus H.
3.hm Algemeen Handelsblad 1917

#2

666: 1. ♘g5! ~ 2. ♘e4#, 1... ♘c5 2. ♘de6#, 1... ♘d2 2. ♘df3# etc.

667: a) **1. ♕b3** ♕b4 2. ♔xf3 ♘5c3# ◆ b) **1. ♕d6** ♘b4 2. ♔xg3 f4# ◆ Goethart in a helpmate.



667

HAYMANN, Jean
2.pr feenschach 1990

h#2 b) ♙c4→d4

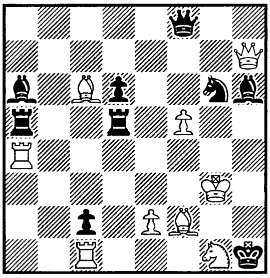
★ **Other example** 1407.

→ ***See also:*** *Gamage Theme.*

GOETHART, BICOLOR

White on his first move cuts the line of a black pinned piece so that it can be indirectly unpinned on mating move, either in threat or in variation(s). **668** shows Bicolor Goethart threats in three tries and after the key.

Alternatively, the interference may anticipate thematic pin which is to be established by a black self-pinning defence. A try 1.♗f6? and a key of **669** are such anticipatory interferences of the about-to-be-selfpinned black Queen.

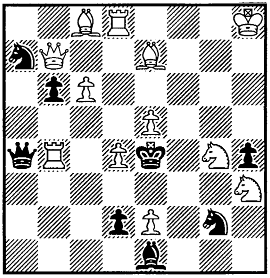


668

SAMMELIUS, Carel J. R.
1.pr Probleemblad 1964

#2

668: 1. ♗e3? ~ 2. ♘h3#, 1... ♕xf5! ◆ **1. ♗d4?** ~ 2. ♘f3#, 1... ♘h4! ◆ **1. ♖f4?** ~ 2. ♘h3#, 1... ♖a3+! ◆ **1. ♖d4!** ~ 2. ♘f3#, 1... ♗xe2,♖a1,♘h4 2. ♘xe2,♗xd5,♖xh4#.



669

BRUCH, Wieland
1.pr Schach 1996

#2

669: 1♗e~? (2. ♕h7#) ♕xc6! ◆ **1. ♗f6?** ♘e3! ◆ **1. ♗g5?** ♘f4! ◆ **1. ♗c5!** ~ 2. ♕h7#, 1... ♕xc6 2. d5#, (1... ♘e3 2. ♘f6#, 1... ♘f4 2. ♘g5#).

→ ***See also:*** *Gamage, Bicolor.*

GOLDSCHMIEDT THEME

A check, which is in the initial position provided for by a capture of the checking piece, splits up in the solution in two checking moves which are countered by the interposition.

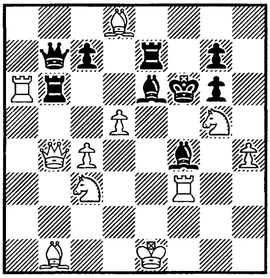
In his judge's report of the 30th theme tourney of "Die Schwalbe" the promoter recognized three thematic forms:

(1) The initial check by a single piece splits into two cross-checks. See **670**.

(2) Checks are opened by the black King's moves, which are in set play answered by the same capture-move. **671** was the only such example in the award.

(3) Checks are given by two different black pieces. The only such example in the theme tourney had a terrible capture+check+Q-promotion key. Instead, here is a beautiful and thematically very close example **672**.

⌛ Ervin Goldschmiedt (1909-1944).

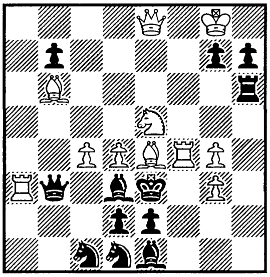


670

GOLDSCMIEDT, Ervin
Die Schwalbe 1937

#2

670: *1... ♗~+ 2. ♕xe7# ◆ **1. ♕b2!** ~ 2. ♘b5#, 1... ♗~+ 2. ♘e2#, 1... ♗f5+ 2. ♘e4#, (1... ♖xb2 2. ♖xe6#, 1... ♕xd5 2. ♘xd5#).

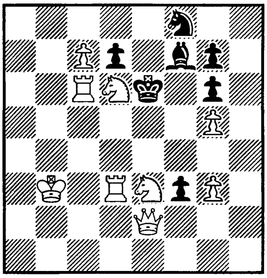


671

KRELENBAUM, Szaja
cm Die Schwalbe 30. TT 1938

#2

671: *1... ♗/♕xc4+ 2. ♘xc4# ◆ **1. ♘g6!** ~ 2. ♖f3#, 1... ♕xc4+ 2. ♗d5#, 1... ♗xc4+ 2. d5#, (1... ♕xb6 2. ♗c6#, 1... ♗xe4 2. ♕xe4#).



672

MICHEL, François
3.pr Thèmes-64 1956

#2

672: 1... ♔e5+ 2. ♘ec4#, 1... ♔e7+ 2. ♘d5# ◆ **1. ♕xf3?** ~ 2. ♕e4#, 1... ♔e5+ 2. ♘xf7#, 1... ♔e7+ 2. ♕xf7#, 1... dxc6! ◆ **1. ♖c4!** ~ 2. ♖e4#, 1... ♔e5 2. ♘g4#, 1... ♔e7 2. ♘ef5#.

GOOD COMPANION CHESS PROBLEM CLUB

Good Companion Chess Problem Club, founded (in Philadelphia in 1913) and supported by James Francis Magee Jr., may be the best known of all problem societies. The number of founding members was 10, among them one of the supporters Alain C. White, but in the 1920s the number exceeded 600, there being members from all around the world.

The club organized solving competitions and, by special arrangements, made efforts to enable as many members as possible to participate. However, in time, the club gained fame especially for its composing tourneys, the original purpose of which was to produce new material for solving competitions. The club organized around 100 composing tourneys, mostly for two-movers.

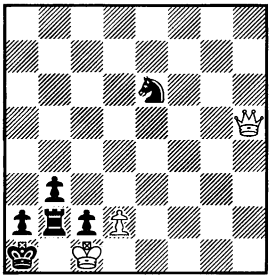
The regular *"Good Companion Chess Problem Club, Our Folder"* (10 issues annually) contained original problems, and many twomovers in the publication have become classics. Many ideas present in the work of those days were re-discovered decades later. The club carried on the mental heritage of the Anglo-American tradition of composition and advanced remarkably the development of the emerging strategic school in twomovers.

In 1922, George Hume and Alain C. White published *"The Good Companion Two-Mover"* which contained 912 two-movers published in the Folders. The club suffered economically from the WW I. Furthermore, one of the reasons for the fading activity was the rise of national chess magazines and columns. The club was disbanded in 1924.

≡ **Alias:** Good Companion.

GRAB THEME

Achieving the block (zugzwang) position with captures of a black piece (or more black pieces) which has the opportunity to move freely on the board. Often seen in selfmates. With his distinctive humour Alain C. White commented the term as *"An ugly name for an ugly thing!"*

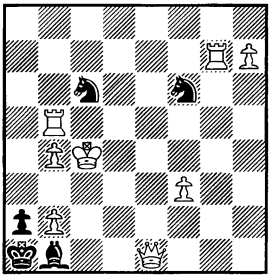


673

IVERSEN, Iver
Nationaltidende 9.4.1883

s#3

673: 1. ♕f3! (~), 1... ♘d4 2. ♕d5 ♘~ 3. ♕x♘, 1... ♘c5 2. ♕c6 ♘~ 3. ♕xc5, 1... ♘c7 2. ♕c6 ♘~ 3. ♕x♘, 1... ♘d8 2. ♕d5 ♘~ 3. ♕x♘, 1... ♘g7 2. ♕f7 ♘~ 3. ♕x♘, 1... ♘g5 2. ♕f5 ♘~ 3. ♕x♘, (1... ♘f8 2. ♕x♘ 1... ♘f4 2. ♕x♘).



674

KRAEMER, Ado
Deutsche Schachblätter 1962

#4

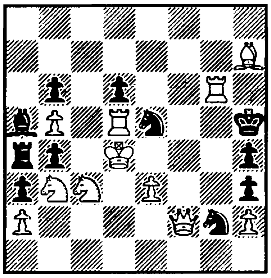
674: 1. h8♖! (~), 1... ♘g8(h7,h5,e8) 2. ♖hx♘, 1... ♘d7 2. ♖x♘, 1... ♘d5 2. ♖x♘, 1...♘f~4 2. fx~4, 1...♘b~8 2. ♖hx♘, 1...♘b~7 2. ♖x♘, 1... ♘~5+ 2. ♖x♘, 1...♘c~d4 2. ♔x♘ ... 3. ♖x♘ ♔xb2 4. ♕c3#.

★ **Other examples:** 304, 1258, 1491.

→ ***See also:*** *Grab Theme, Inverted.*

GRAB THEME, INVERTED [S]

In the set play of a block problem White captures Black piece(s). In the solution he has to change his strategy. A self-mate theme, but may be realized in a direct-mate problem, too.



675

CHEPIZHNY, Viktor I.
1.hm feenschach 1998

s#2

675: *1... ♘f4 2. ♕xf4, 1... ♘xe3 2. ♕xe3, 1... ♘e1 2. ♕xe1 ◆ **1. ♘e4!** (~), 1... ♘f4 2. ♕e2+, 1... ♘e1 2. ♕f3+, 1... ♘xe3 2. ♕f5+.

→ ***See also:*** *Mutate.*

GRASSHOPPER [F]

Fairy piece, a hopper. Moves along Queen-lines, but must hop over another piece of either colour and land on the next square beyond.

Variations:

Rook-Hopper: Moves along the Rook lines.

Bishop-Hopper: Moves along the Bishop lines.

Variations with some deviations:

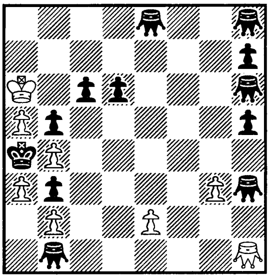
Royal Grasshopper: A leaper-hopper sometimes called a "King's Hopper". Can hop to the first square beyond the adjacent piece.

Knight-Hopper: Makes a (2,4) move provided the intermediate cell is occupied; it is the most mobile of the leaper-hoppers.

Double Grasshopper: Makes a Grasshopper move without capturing, then a 2nd Grasshopper move. Similar to Kangaroo.

Also there are variations derived from fairy line-movers like Nightrider-hopper.

⧗ One of the earliest fairy pieces, invented by Thomas R. Dawson in 1912, and the first problem with G was published in *"Cheltenham Examiner"* 3.7.1913.



676

DAWSON, Thomas R.
Cheltenham Examiner 1913

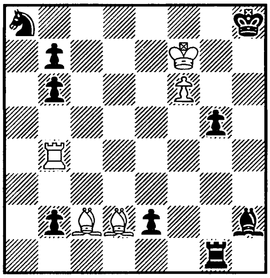
#2 ♕♛ = Grasshopper

676: **1. ♔b7!** (~), 1... c5 2. Gh1-a8#, 1... Gh3-f3+ 2. Gh1-e4#, 1... h4 2. Gh1xh4#, 1... d5 2. Gh1xc6#, 1... Gh6-h4 2. Gh1xh4#, 1... Ge8-e1 2. Gh1-d1#, 1... Gh8-a1 2. Gh1xa1#, 1... Gh8-d8 2. Gh1-a1#.

★ **Other examples:** 67, 1684.

GRAZER STYLE THEME

Combination of logical motive with a neat model finish.



677

BÖTTGER, Horst
1.hm DSV-DDR 1980

#6

677: **1. ♖h4+?** gxh4 2. ♗h6 ♗e5!; **1. ♖a4?** ♘c7! ◆ **1. ♖d4!** ♗c7 2. ♖a4 ♖a1 3. ♖h4+ gxh4 4. ♗h6 ♖g1 5. ♗g7+ ♖xg7+ 6. fxg7#. Model mate. ◆ "Split" deflection: **1. ♖a4+** ♘c7! – good defence by Knight; **1. ♖d4!** ♗c7 2. ♖a4 ♖a1 – bad defence by Rook.

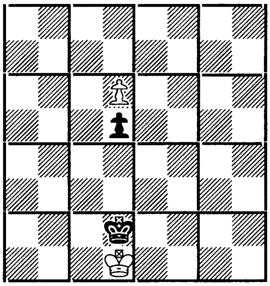
→ ***See also:*** *Logical Problem; Model Mate.*

GRID BOARD [F]

Fairy condition. A kind of board used in fairy chess which is divided into a grid of 16 2x2 squares. For a move to be legal, the moving piece must pass over at least one of these grid-lines.

Irregular (Special) Grid: The chessboard is divided other way(s), but the obligation of passing over at least one of the grid-lines is always valid.

⧗ Ivented by Walter Stead (1898-1976).



678

STEAD, Walter
Die Schwalbe 1953

h#7 Grid Board

678: **1. ♔c3** ♔e2 2. ♔b4 ♔f3 3. ♔b5 ♔g4 4. ♔c6 ♔g5 5. ♔d7 ♔f6 6. ♔e8 ♔e7 7. d4 d7#.

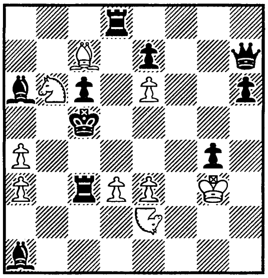
GRIFFIN [F]

Fairy piece. Combination of Pawn and Bishop.

GRIFFON [F]

Fairy piece. Moves like a Knight, except that when it plays to a square of its *own* color it may immediately take another step to any of the further eight Knight-moves available. Black Griffon on a1 can move only onto c2 or b3, whereas wGa1 can move on b3 (and then a1, a5, c5, d4, d2 and c1) and c2 (a1, a3, b4, d4, e1 and e3). Hence, Griffon can control many squares to many directions and is able to give double check.

⌛ Invented in 1946 by Adriano Chicco (1907-1990).



679

CHICCO, Adriano
2.pr Europe Échecs 1968

#2 GR = Griffon (GR)

679: 1. GRf4! (2. d4#; (double check: GRf4→d3!)), 1... ♖cxd3 2. GRc1#, 1... ♖dxd3 2. GRe5#, 1... ♗xd3 2. GRb4#, 1... ♕xd3 2. GRf2# ◆ With every mating move wGR pins the piece on d3! In the key the Griffon must move on the dark square, which is the Griffon's "own" colour.

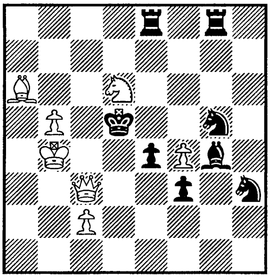
GRIMSHAW INTERFERENCE

In general an interference of a line-piece by an unlike-motion piece of the same color forced by a threat unrelated to the critical (interference) square. However, it is usually understood as a mutual interference between Rook and Bishop. Without the critical move this is a 2-move combination.

The New German (logical) school uses Grimshaw in the following sense: *"A combination that involves a decoy of opponent's line-piece over a critical square and a consequent shut-off of that piece (by a man of either color)"*. It is to be noted, though, that in this (New German) sense Grimshaw is not (necessarily) a mutual interference. Such is the case in a prototype problem **680**. Probably the first critical Grimshaw is **681** with two such interferences.

682 shows three pairs of black mutual R/B Grimshaw interferences. White Grimshaw usually occurs in virtual play. **683** shows three pairs of white mutual R/B Grimshaw interferences.

⌛ Walter Grimshaw (1832-1890). Grimshaw's prototype problem was re-discovered more than half a century later, and Kohtz & Kockelkorn refer to the combination as "a nameless intersection combination" (*"Das Indische Problem"*, 1903).

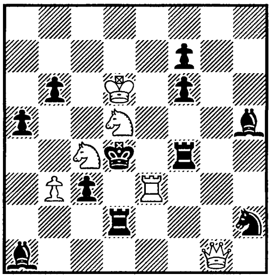


680

GRIMSHAW, Walter
Illustrated London News
24.8.1850

#5

680: 1. ♗c8! (2. ♕c5#) ♗xc8 2. ♕f6 (3. c4#) ♖e6 3. ♕d4+ ♔xd4 4. ♘f5+ ♔d5 5. c4# ◆ The proto-Grimshaw, but without "purity of aim" in the sense of the logical school.

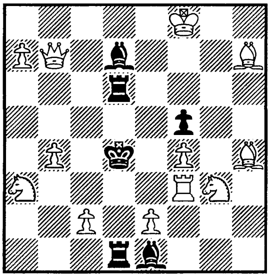


681

LOYD, Samuel
Cincinnati Gazette
24.11.1859 / (v)

#3

681: 1. ♕f2! ~ 2. ♕xf4#, 1... ♖dxf2 2. ♘a3 ♗e2 3. ♘c2#, 1... ♖fxf4 2. ♘e7 ♗f3 3. ♘f5# ◆ Perhaps the first doubled critical Grimshaw.

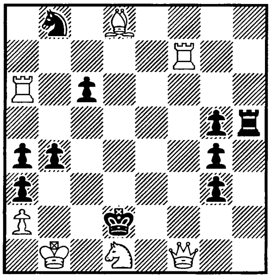


682

HARDER, Karl
Essener Anzeiger XII/1926

#2

682: 1. ♗g8! (~), 1... ♖c6,♗c6 2. ♘b5,♕b6#, 1... ♖e6,♗e6 2. ♘xf5,♗f6#, 1... ♖d2,♗d2 2. c3,♖d3#, etc. ◆ Perhaps the first problem ever with three pairs of (mutual) Grimshaws!



683

TOUW, Hian Bwee
1.pr Schach-Echo 1980-1

#2

683: 1. ♖b6? b3! 2. ♗a5? ◆ **1. ♗b6?** c5! 2. ♖d6? ◆ **1. ♖e7?** ♖h2! 2. ♗xg5? ◆ **1. ♗e7?** ♘xa6! 2. ♖d7? ◆ **1. ♖f6?** ♖h6! 2. ♗xg5? ◆ **1. ♗f6?** g2! 2. ♖f2? ◆ **1. ♗a5!** ~ 2. ♗xb4#, 1... ♘xa6 2. ♖d7#, 1... c5 2. ♖d6#.

★ **Other examples:** 40, 195, 395, 423, 451, 543, 643, 942, 1100, 1133, 1181, 1417, 1483, 1498, 1621, 1646.

→ ***See also:*** *Grimshaw, Anticipatory; Grimshaw, Brunner; Grimshaw, Cyclic; Grimshaw, Masked; Grimshaw, Paradoxical; Grimshaw, Pawn's; Grimshaw, Secondary; Grimshaw, Unit; Nowotny Interference; Organ Pipes Theme; Pickabish Theme.*

GRIMSHAW, AMERICAN

A term coined by Dr. Keidekantz in *"The Chess Compositions of E. B. Cook"* (1927). A voluntary anticritical move by White. (Sidler, p.33.)

GRIMSHAW, ANTICIPATORY

Grimshaw interferences on thematic lines which are yet to emerge. Masked Grimshaw (Grimshaw, Masked) is a sub-type of this anticipatory (Anticipatory ...) form.

★ **See example** 687.

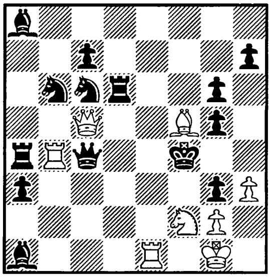
GRIMSHAW, CYCLIC

Three Black line-pieces of partially unlike motion interfere with one another on the same square in a cyclic fashion as follows: A interferes with B, B interferes with C, and C interferes with A. When executed by Black the third thematic piece piece is often a pinned Queen, as in **684**.

The Queen doesn't have to be pinned when the theme is performed by White in virtual play (see **685**).

Cyclic Unit Grimshaw (Grimshaw, Unit). As above, only the interferences happen on different squares. See **686**.

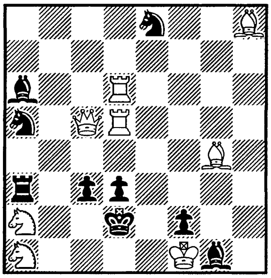
684: 1. ♗e6! ~ 2. ♕e3#, 1... ♗d4^{A} 2. ♖e4# (2... ♕xe4?^{B}), 1... ♕d4^{B} 2. ♕c1# (2... ♖d2?^{C}), 1... ♖d4^{C} 2. ♕f8# (2... ♗f6?^{A}) ◆ etc.



684

WEENINK, Henri G. M.
Good Companion 1924

#2

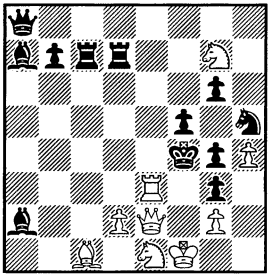


685

SAVOURNIN, Jacques
3.pr Europe Échecs 1972

#2

685: 1. ♕d4?^{A} (2. ♕f4#) ♖a4! (2. ♗xc3?^{B}) ◆ **1. ♗d4?^{B}** (2. ♗e3#) ♘c4! (2. ♖xd3?^{C}) ◆ **1. ♖d4?^{C}** (2. ♕g5#) ♗h2! (2. ♕xf2?^{A}) ◆ **1. ♗e5!** ~ 2. ♗f4#, 1... ♖a4 2. ♗xc3#, 1... ♘c4 2. ♖xd3#, 1... ♗h2 2. ♕xf2#.



686

TERNBLAD, Helmer
Eskilstuna Kuriren
19.4.1945 / (v)

#2

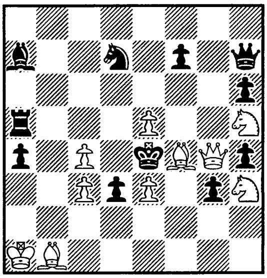
686: 1. ♖e7! ~ 2. ♕e5#, 1... ♗d4 2. ♘d3#, 1... ♖d5 2. ♘e6#, 1... ♗c4 2. d4#, 1... ♖c5 2. ♕e3# ◆ Probably the first "pure" rendering: black errors utilized in mates are **only** interferences.

→ ***See also:*** *Grimshaw Interference.*

GRIMSHAW, MASKED

Grimshaw interferences on *masked lines* (Line, Masked) of action.

687: 1. ♗xh6+? ♔xe5 2. ♗f4+ ♔e4 3. ♘g5+ ♖xg5! ◆ **1. ♗xg3+?** ♔xe3 2. ♗f4+ ♔e4 3. ♘f2+ ♗xf2! ◆ **1. ♗a2!** ~ 2. ♗g5+ ♔xe5 3. ♕f4+ ♔e6 4. c5#, 1... ♗c5 2. ♗xh6+ ♔xe5 3. ♗f4+ ♔e4 4. ♘g5#, 1... ♖c5 2. ♗xg3+ ♔xe3 3. ♗f4+ ♔e4 4. ♘f2#.



687

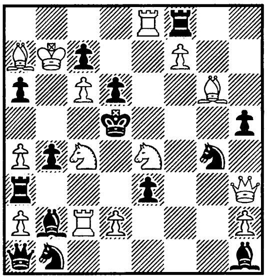
AVNER, Uri
3.pr Canadian Chess Chat 1980 / (v)

#4

→ ***See also:*** *Grimshaw, Anticipatory.*

GRIMSHAW, PARADOXICAL

White does not take advantage of black Grimshaw interference immediately, but operates first on the black line that is still open, and exploits the interference on his mating move.



688

PETROVIĆ, Nenad
1.pr Gamage MT 1958

#3

688: *1... ♖c3 2. ♘f6+ ♘xf6 3. ♕e6#, 1... ♗c3 2. ♘xe3+ ♘xe3 3. ♕e6# (= normal Grimshaw) ◆ **1. ♕f1!** (2. ♘b6+/♕f5+), 1... ♖c3 2. ♘xe3+ ♘xe3 3. ♘f6#, 1... ♗c3 2. ♘f6+ ♘xf6 3. ♘xe3# (= paradoxical Grimshaw).

★ **Other example** 1329.

GRIMSHAW, PAWN'S

A joint term referring to interference between game-array Pawn and Bishop (Pickabish theme), Pawn and Rook (Nešić theme) and Pawn and Queen (Kubbel-Grimshaw theme).

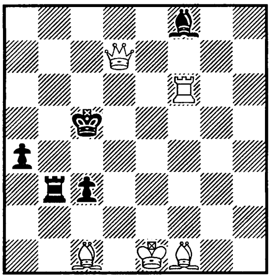
★ **See examples:** 1005, 1059, 1182.

≡ **Alias:** Pawn Grimshaw.

GRIMSHAW, ROYAL

Black King interferes with a piece in one variation and the interfered piece blocks King's flight in the other.

689: *1... ♔b4 2. ♕b5#, 1... ♖b4 2. ♖c6# ◆ **1. ♕e6!** ~ 2. ♕c4#, 1... ♔b4 2. ♕b6#, 1... ♖b4 2. ♕e5#, (1... ♔d4,♗d6 2. ♗e3,♕xd6#).



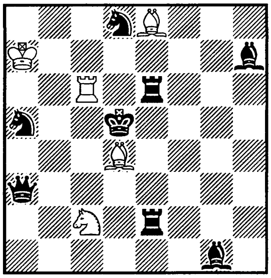
689

VELIMIROVIĆ, Milan
1.pl Quick Composing Tourney, Beograd 1998

#2

GRIMSHAW, UNIT

Mutual Interference of two unlike-moving men, but on different squares.



690

GARAI, Toma
2.pr Due Alfieri 1984

h#2 2111

690: **1. ♗e3** ♗h5 2. ♖g6 ♗f3# ◆ **1. ♖f2** ♗c3 2. ♗e4 ♘e3# ◆ ♖/♗ interferences on g6/e4, respectively on e3/f2.

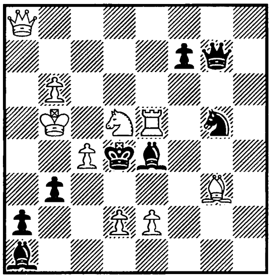
★ **Other examples:** 686, 1484.

→ ***See also:*** *Grimshaw Interference.*

GROSSI THEME

In the initial position mates are set for thematic black selfblocks. These black moves are then checking refutations of tries.

⧗ Damien Grossi (1899-1987).



691

GROSSI, Damien
Diagrammes 1975

#2

691: 1... ♗d3 2. e3#, 1... ♕xe5 2. ♗f2# ◆ **1. c5?** ~ 2. ♕a4#, 1... ♗d3+! ◆ **1. ♘b4?** ~ 2. e3#, 1... ♕xe5+! ◆ **1. ♕a4!** ~ 2. c5#, 1... ♗d3 2. e3#, 1... ♕xe5 2. ♗f2# ◆ etc.

GROTESQUE

A problem or endgame beyond the normal scope, in which the idea is expressed in an exaggerated, unusual form.

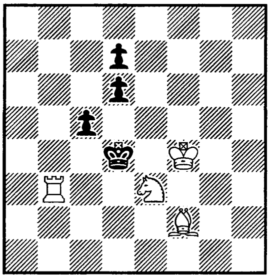
Romantic study... not realistic, often tasks, main idea presented in an unusual form (Basissty).

→ ***See also:*** *Romantic Study.*

GRÜNENWALD THEME

White has a battery the immediate opening of which is of no avail, since Black is offered two *flight squares*. In two defences Black alternatively selfblocks one or the other flight, after which White can open the battery.

⧗ Alphonse Grünenwald (1916-2000).



692

GRÜNENWALD, Alphonse
Thèmes-64 1956

#3

692: 1. ♔f5! (waiting), 1... c4 2. ♘c2+ ♔d5 3. ♘b4#, 1... d5 2. ♘f1+ ♔c4 3. ♘d2#.

→ ***See also:*** *Battery, Siers Type.*

GUARD

The simplest tactic to protect a square or a man is to guard it with another man in order to answer to a move on that field with a (re-)capture. Distinct types of guard can be distinguished:

(1) direct guard;
(2) indirect guard (e.g. line-opening etc.);
(3) rear guard (guarding from behind);
(4) guard by withdrawal (moving away from en prise etc.).

★ **See examples:** 282, 298, 981.

≡ **Aliases:** Attack; Control; Observe.

GUARD OF FLIGHT

Any way that prevents King from moving to one of his flight squares: direct guard by a white man, or a self-block of a black unit. Special cases are guards that prevent King from castling. In direct mate problems providing guards for immediate and future flights of black King is of paramount importance in order for White to mate black King in the stipulated number of moves. Giving black King more space is considered such a surprising and paradoxical concession that keys granting black *King's flight*(s) are regarded as meritorious.

GUIDANCE COMBINATIONS

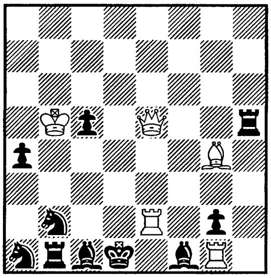
Common name for various types of indirect maneuvers like *Roman theme*, *Dresden idea*, *Hamburg theme*, *Swiss theme*, *Treff-point* etc.

→ ***See also:*** *Decoy.*

GUIDELLI THEME

A *cross-check* variation with unpin of White's mating piece.

⧗ Giorgio Guidelli (1897-1924).



693

GUIDELLI, Giorgio
1.pr Good Companion 1917

#2

693: 1. ♕c3! ~ 2. ♕e1#, 1... ♘c4(♘d3)+ 2. ♖b2#, 1... c4+ 2. ♖e5#, (1... ♗d2,♘c2 2. ♕xd2,♕xc2#).

★ **Other example** 1512.

→ ***See also:*** *Szöghy 1 Theme.*

GUIDING WHITE PIECE

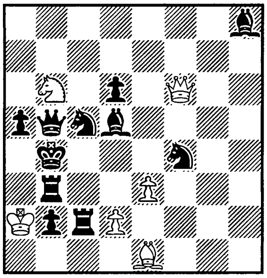
English equivalent to German's *"Führung"*. Usually it means white unit's voluntary guidance to a particular square (*Hinführung*), involving no other disimprovement of opponent's position than his losing time. The opposite case, white piece's voluntary guidance from a square where it obstructs white (*Wegfürung*), is very rare. There are often other means for White to get rid of undesired white force.

≡ **Alias:** Führung weißer Figur (Ger.).

GUSSOPULO TYPE [H]

Helpmate with variations branching on the first white and the second black halfmove (1.m.n.1...).

⧗ Demetrio Gussopulo (1900-1980).



694

PIRRONE, Santi
1.pr Sinfonie Scacchistiche
TT 1968

h#2 1221

694: 1. ♖c4 ♕d4 2. ♖c3,♖xe3 dxc3,dxe3#, 1... ♕xb2 2. ♖d4,♖e4 d3,d4#.

GUY-BLANDFORD-ROYCROFT CODE [E]

Coding system devised to ease retrieval of endgame study positions and to classify them according to material in the initial positions. The system may be used to help to locate anticipations in case the study material is encoded the same way and perhaps thematically, too. The code was developed by the study editors of *The British Chess Magazine* Richard Guy and Hugh Blandford.

John Roycroft's adaptation of the Guy-Blandford code in the 1970s resulted in the Guy-Blandford-Roycroft (GBR) code, the most efficient way to index endgame studies – or any chess position. Roycroft suggested to count one for a white piece and three for a black piece in order to make the code easier to memorize.

Firstly, the pieces are presented in the order QRBS, and after a decimal are given the number of Pawns, White's first. As already said, the values of pieces are 3 for black and 1 for white. For instance the code 1303.12 indicates that White's force consists of a Queen and a Pawn, Black's of a Rook, a Knight and two Pawns.

⧗ Richard Guy (1916), Hugh Blandford (1917-1981), John Roycroft (1929).

HAAN CHESS [F]

Fairy condition. Every piece that moves leaves a hole on its square of departure. That square cannot be occupied nor crossed any more.

⧗ Invented by Heinz Winterberg (1920-1999).

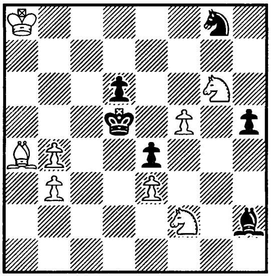
HAANER CHESS [F]

Fairy condition. A square left by a piece cannot be occupied any more, neither crossed (it becomes a hole).

→ See also: Haan Chess.

HAGEMANN COMBINATION

A logical combination with foreplan type 1: White piece would give mate in three after two obstacles had been removed. One is the flight, initially guarded by the mating piece, which Black blocks, and the other is the black piece guarding the mating square, on which White decoys it.



695

HAGEMANN, Wilhelm
Schach-Echo 1933

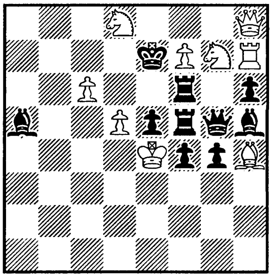
#3

695: 1. ♘e7+? ♔e5!/♘xe7! ◆ 1. ♘d1! ~ 2. ♘c3#, 1... ♗e5 2. ♔b7 ♘e7 3. ♘xe7#.

HAGEMANN THEME

In two thematic variations one of the halfpinned black pieces captures a piece from white *half-battery*. Then the remaining half-battery piece mates utilizing pins of both black pieces.

⧗ Wilhelm Hagemann (1899-1973).



696

TEN CATE, Pieter
Tijdschrift v. d. KNSB 1927

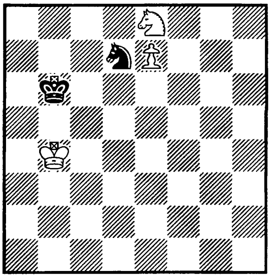
#2

696: 1. ♘de6! ~ 2. ♕f8#, 1... ♖xf7 2. ♘xf5#, 1... ♕xg7 2. f8♕#, (1... ♔d6 2. ♕f8#, 1... ♔xf7 2. ♕e8#, 1... ♖xe6 2. ♘xf5#).

HALBERSTADT THEME [E]

A combination of White and Black zugzwang particularly in endgames ♔ + ♗ or ♘ with an advanced passed Pawn vs ♚ + ♝ or ♞, which Halberstadt studied intensely in the 1930s

⧗ Vitalij Halberstadt (1903-1967).

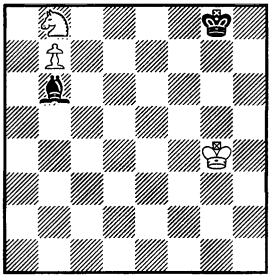


697

HALBERSTADT, Vitalij
1-2.pr= Gros 1937

+

697: 1. ♔a3! (1. ♔c4? ♘e5+ 2. ♔~ ♘~6; 1. ♔a4? ♘c5+ 2. ♔~ ♘e6 threatening ♔c6 and ♔d7 =; 1. ♔c3? ♔c5 2. ♘d6 ♘f6 3. ♘e4+ ♘xe4 with check, or 2. ♔d2 ♔d4 and 3... ♔e5 =; 1. ♔b3? ♘c5+ 2. ♔c4 ♘e6 3. ♘f6 ♘g7! 4. ♔d5 ♔c7 5. ♔e5 ♔c6 or ♘e8 =) **♔c6 2. ♔a2!!** (2. ♔b2? ♘b6[e5] 3. ♘d6 ♘c4+ 4. ♘xc4 ♔d7; 3. ♘f6 ♘c4+ 4. ♔c3 ♘d6 5. ♔d4 ♘e8! 6. ♔e5 ♘~7 =) **♔b6** (Zugzwang) **3. ♘c7 ♘f6 4. ♘d5+** (or 3... ♔b7[b5] 4. ♘d6+ or 3... ♔d5 4. ♘c7+). ◆ After **1... ♔a7** must ♚ stay on b8 and a7,and White wins as follows 2. ♔b2 ♔b8 3. ♔c2 ♔a7 4. ♔d2 ♔b8 5. ♔e2 ♔a7 6. ♔f3 ♔b8 7. ♔g3 ♔a7 8. ♔f4 ♔b6 (8... ♔b8 9. ♔f5 ♔a7 10. ♘f6 +–) 9. ♔f5 ♔c6 10. ♘f6.



698

HALBERSTADT, Vitalij
Česloskovenský šach 1930

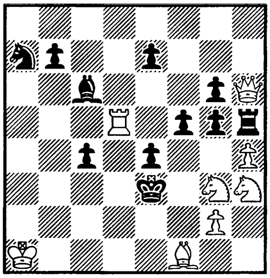
+

698: 1. ♘c6! (1. ♘a6? ♗a7 2. ♘b4 ♗b8 3. ♘c6 ♗d6! 4. ♘d8 ♔f8 5. ♔f5 ♔e7 =) **♗c7 2. ♘d8! ♗b8!** (2... ♗d6 3. ♔f5 ♔f8 4. ♔e6; 2... ♗h2 3. ♔f5 ♔f8 4. ♘e6+ and 5. ♘f4) **3. ♔f5 ♔f8 4. ♘c6!** (after 4. ♔e6? ♔e8 5. ♘c6 ♗c7 white is in Zugzwang) **♗c7 5. ♔f6! ♔e8 6. ♔e6** White wins on account of Zugzwang.

HALF-AMBUSH THEME

In a threemover two black pieces are located on thematic line. One of them vacates the line on the first move, then a white line-mover makes an *ambush* behind the remaining black piece and, when it vacates the line, on the second move the white line-mover crosses both vacated squares and mates.

⧗ Arkady Yaroslavcev (1924).



699

YAROSLAVTSEV, Arkady
2.pr Shakhmatna misl 1964

#3

699: 1. ♖d1! ~ 2. ♗xc4 ~ 3. ♘f1#, 1... b5 2. ♕g7 e5 3. ♕xa7#, 1... f4 2. ♕xh5 g4 3. ♕c5# (2... gxh5 3. ♘f5#), 1... ♗d5 2. ♘xf5+ gxf5 3. ♕b6#, (1... ♖xh4 2. ♕xg5+).

→ See also: Ambush.

HALF-BATTERY

(Direct) Half-Battery is an arrangement in which two pieces of the same colour stand between a friendly line-piece and the enemy King, so that moving either of the intermediate pieces off the line would produce a battery with the remaining piece (**700**).

Indirect Half-Battery. A Half-Battery which aims at a square adjacent to the opponent's King (**701**).

Masked Half-Battery. Somewhere on the half-battery line, between the rear-piece and the opponent's King, there is a unit of King's colour. In principle, it can be situated on three points in relation to front-pieces and the own King (**702**).

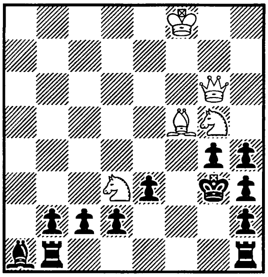
Folded Half-Battery. The rear piece and the half-battery line do not point even to enemy King's adjacent square, but the rear piece is able to give check(mate) from its arrival square, once the front pieces have moved or been vacated off (**703**).

Black Half-battery is most commonly used in selfmates (**704**).

700: 1. ♗xg4! (2. ♘e4+ ♔g2 3. ♗e2#; 2. ♗f3 ~ 3. ♕d6#), 1... ♖hf1+ 2. ♗f3 ♖xf3+ 3. ♘f7# (2. ♘f3? ♔g2!), 1... ♖bf1+ 2. ♘f3 ♖xf3+ 3. ♗f5# (2. ♗f3? b1~!), 1... ♔xg4 2. ♘e6+ ♔f3 3. ♘d4#, (1... ♔g2 2. ♗xh3+).

700

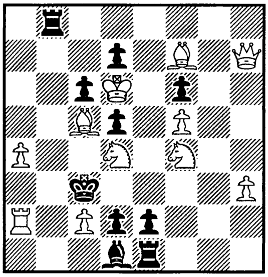
BOTTACCHI, Antonio
2.pr L'Italia Scacchistica 1926



#3

701

VISSERMAN, Eeltje
1-2.pr= Probleemblad 1966

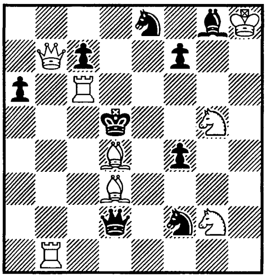


#3

701: 1. ♕h4! (2. ♕g3+ ♔c4 3. ♕d3#), 1... ♖f1 2. ♘fxe2+ ♗xe2/♔c4 3. ♘xe2/♘f3#, 1... ♖g1 2. ♘dxe2+ ♗xe2/♔c4 3. ♘xe2/♘g2#, 1... ♖e8 2. ♘xd5+ cxd5/♔c4 3. ♘b5/♘e6#, 1... ♖g8 2. ♘b5+ cxb5/♔c4 3. ♘xd5/♘g6#.

702

HAVEL, Miroslav
1.pr SVTVS Ty 1954

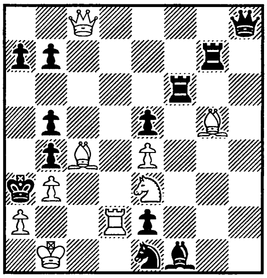


#3

702: 1. ♖d1! ~ 2. ♗c4+ ♔xd4 3. ♕b2#, 1... ♕xd3 2. ♖xc7+ ♔xd4 3. ♘f3#, 1... ♔xd4 2. ♕a7+ ♔xd3 3. ♘xf4#.

703

SEIDER, Shlomo
1.pr Die Tat 1964

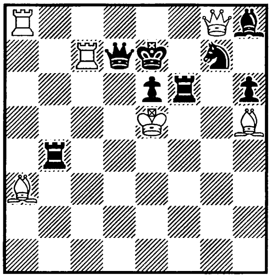


#3

703: 1. ♖d8? (2. ♘c2+ ♘xc2 3. ♗c1#) ♖xg5,♖f4 2. ♗e6,♗f7, 1... ♕h6! ◆ 1. ♖d7? ♕h6,♖f4 2. ♗e6,♗g8, 1... ♖xg5! ◆ 1. ♖d6! ♕h6,♖xg5,♖f4 2. ♗f7,♗g8,♖a6+ ~/~/bxa6 3. ♕c1,♕c1,♕xa6# ◆ There is also a "folded ♕/♗-battery" on c-line.

704

KRIKHELI, Iosif
Arbejder Skak 1965



s#2

704: 1. ♖b8! (~), 1... ♘~ 2. ♕f8+ ♖f8#, 1... ♘e8 2. ♕f7+ ♖xf7#, 1... ♖~ 2. ♕e8+ ♘xe8#, 1... ♖f8 2. ♕xe6+ ♘xe6#.

★ **Other example** 1096.

→ ***See also:*** *Half-Battery, Masked.*

HALF-BATTERY CREATION [S]

In the course of the play a (new) half-battery is created by one of the following ways:

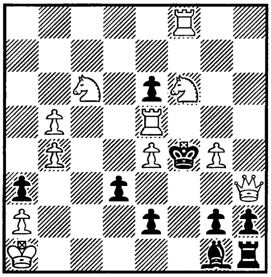
(1) by moving a rear piece, that aims at the enemy King, behind two own men (**710**);

(2) by moving an own man on the battery line, with or without a capture (**705**);

(3) by moving one of the front pieces of a third-battery off the battery line (*third-battery*).

705

PETKOV, Petko A.
2.pr Shakhmatna misl 1990



s#4

705: 1. ♖h5! (2. ♘h7+ ♔xe4 3. ♘g5+ ♔xd5 4. ♕xd3+), 1... e1♗ 2. ♘d5+ ♔xe4 3. ♕e3+ ♗xe3 4. ♘c3+, 1... e1♘ 2. ♘d7+ ♔xe4 3. ♘c5+ ♗xc5 4. ♕f3+ ◆ Black creates by promotions two half-batteries on the 1st rank.

★ **Other examples:** 189, 700, 995, 1030.

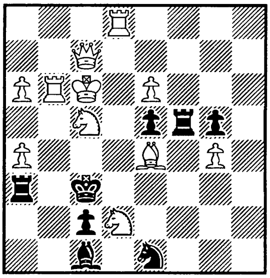
HALF-BATTERY DESTRUCTION

The *half-battery* can be intentionally destroyed by enemy by capturing the rear piece. A capture of one of the middle pieces creates a masked battery, while a move to the opponent's half-battery line results in a masked half-battery.

★ **See example** 702.

HALF-BATTERY, ROYAL

The King is one of the front pieces of a *half-battery*.



706

MANSFIELD, Comins
3.hm Europe Échecs 1964

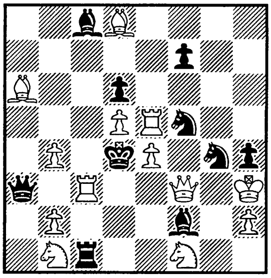
#2

706: 1. ♔b7? (~), 1... ♗b2 2. ♘cb3#, 1... ♗xd2 2. ♘d3#, 1... ♖f7! ◆ **1. ♘b7!** (~), 1... ♗b2 2. ♔b5#, 1... ♗xd2 2. ♔d5#., (1...♖a~ 2♖(x)b3#, 1... ♘~ 2♖(x)d3#, 1...♖f~ 2. ♕xe5#).

★ **Other examples:** 315, 1030.

HALF-CHECK THEME

White King stands on the black half-battery line so that when one piece leaves the line the other threatens to give a discovered check.



707

LOSHINSKY, Lev I.; SHIFF, Vladimir I.
2.pr Tijdschrift v. d. KNSB 1947-1948

#3

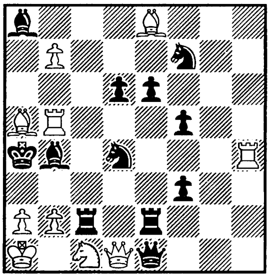
707: 1. ♘fd2! ~ 2. ♕e3+ etc., 1...♘f~ 2. ♗b6+ ♔xe5 3. ♘c4#, 1... ♘fe3! 2. ♕f5 ~ 3. ♗b6/♘f3#, 1...♘g~ 2. ♗f6 ♘g4 3. ♖c4#, 1... ♘ge3! 2. ♕g4 ~ 3. ♘f3# ◆ etc.

HALF-PIN

Two pieces of the same colour are placed so that when one moves the other is pinned. Famous **708** promoted half-pin as a theme. **710** is a task-record of three complete half-pins in a single phase twomover. Immediate use of *focal* position of the black Rook doesn't work in **709** because of the **White Half-Pin.**

Masked Half-Pin. There is one man of the linemover's colour on the half-pin line somewhere between the linemover, half-pinned pieces and the King. When this unit and one of the half-pinned pieces move off the half-pin line, the other half-pinned piece remains pinned. *Loyd's Half-Pin* is nothing but a masked black half-pin. **White Masked Half-Pin** is used in **711** for two *Dombrovskis paradox*es.

⧗ Promoted to a theme by work of Comins Mansfield (1896-1984).

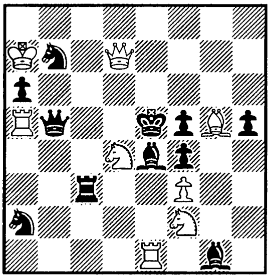


708

MANSFIELD, Comins
1.pr Hampshire Telegraph & Post 1915

#2

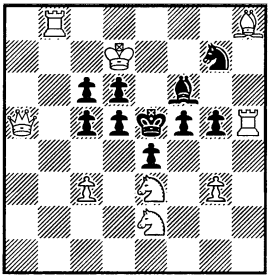
708: 1. ♗c7! ~ 2. ♖a5#, 1... ♗a3 2. b3#, 1... ♗a5 2. ♖b6#, 1... ♗c3/♗c5 2. ♖b3#, 1... ♗d2 2. ♕xc2#, 1... ♘xb5 2. bxa8♕#.



709

HARTONG, Jan
Skakbladet 1939

#3



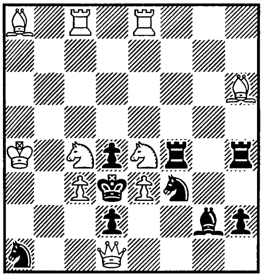
710

SHEPPARD, Charles W.
3.hm Good Companion 1919

#2

709: 1. ♗e7! (2. ♕xf5+ ♔d4 3. ♕/♖xe4#), 1... ♖e3 2. ♘c6+ ♗xc6 3. ♘d3#, 1... ♖c5 2. ♘d3+ ♕xd3 3. ♘c6#, (1... ♕c5+ 2. ♖xc5+).

710: 1. **♖f8!** (~), 1... c4 2. ♘xc4#, 1... d4 2. cxd4#, 1... f4 2. exf4#, 1... g4 2. ♘xg4#, 1...♗~ 2♖xf5#, 1... ♘e8(h5) 2♖(x)e8#, (1... ♘e6 2. ♗xf6#) ◆ Triple half-pin, but symmetrical.



711

LUKYANOV, Valentin V.
4.pl Azerbaijan Championship 1980

#2

711: *1... dxe3^{a} 2. ♘b2#^{A}, 1... dxc3^{b} 2. ♘f2#^{B} ◆ **1. ♘cxd2?** ~ 2. ♘f2#^{B}, 1... dxe3 2. ♘xf3#, 1... dxc3^{b} 2. ♖xc3# (2. ♘f2?^{B}), 1... ♔xe3 2. ♘c4#, 1... h1♘! ◆ **1. ♘exd2!** ~ 2. ♘b2#^{A}, 1... dxe3^{a} 2. ♖xe3# (2. ♘b2?^{A}), 1... dxc3 2. ♘xf3#, 1... ♔xc3 2. ♘b1#, (1... ♘e5 2. ♘e4,♘b1#).

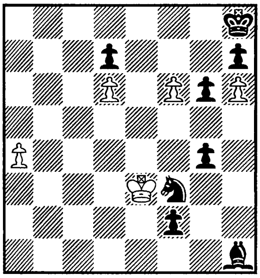
★ **Other examples:** 21, 486, 622, 644, 650, 757, 760, 777, 828, 887, 1527.

→ ***See also:*** *Half-Pin, Incomplete.*

HALTING THEME [E]

An endgame study theme: White obstructs a black piece's route to a square, slowing it down, or prevents it completely from attaining the destination by means of a sacrifice, block etc.

≡ **Alias:** Tormozheniye (Rus.).



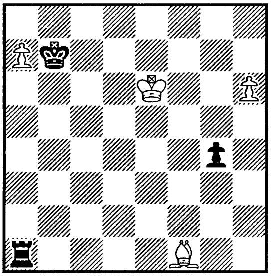
712

MARKOV, Evgeniy ; RYABININ, Nikolay
2.pr Ural JT 1991

+

712: 1. f7 f1♘+ 2. ♔f2! (2. ♔d3? ♘e5+; 2. ♔e2? ♘d4+ 3. ♔~ ♘e6; 2. ♔f4? g5+) **g3+ 3. ♔xf1 g2+ 4. ♔e2 ♘d4+ 5. ♔f2 ♘e6 6. ♔g1!** (6. a5? g1♕+ 7. ♔xg1 ♗b7) **♘f8 7. a5 g5 8. a6 g4 9. a7 g3 10. a8♗!** (10. a8♘?... 13. ♘f4 ♘f8 =) **♘e6 11. ♗e4 ♘f8 12. ♗f5** +–.

713: 1. a8♕+! ♔xa8 2. h7 ♖e1+ 3. ♔d7 ♖d1+ 4. ♔c7 ♖c1+ 5. ♗c4! ♖xc4+ 6. ♔d7 ♖d4+ 7. ♔e7 ♖e4+ 8. ♔f7 ♖f4+ 9. ♔g7 +–.



713

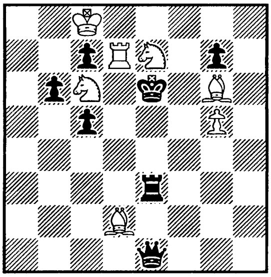
PLATOV, Vassily N. ; PLATOV, Mikhail N.
Deutsche Schachzeitung 1908

+

HAMBURG THEME

A *defence substitution* idea in *Logical combination*. In the diagram position, if White made a certain threat, a black piece *A* would have an adequate defence. White therefore plays in such a way that Black eliminates this defence by piece ***B*** (help-piece), allowing its replacement by a new defence by piece *A*.

⧗ Theme was named after the birth place of Franz Palatz (1896-1945).



714

PALATZ, Franz F.
Magyar Sakkvilág 1934

#3

714: 1. ♘f5? ♕a1! (Hamburg try) ◆ **1. ♘d5?** ♕g3! (Roman try) ◆ **1. ♗c3!** (2. ♘d8#), 1... ♕xc3 2. ♘d5 (3. ♘xc7,♘f4#) ♕e5 3. ♘d8# (Roman), 1... ♖xc3 2. ♘f5 (3. ♘xg7#) ♕e5 3. ♘d8# (Hamburg).

≡ **Aliases:** Hamburger; Hilfsstein-Römer (Ger.).

HAMSTER [F]

Fairy piece. Moves like a *Grasshopper* but deflects 180° on passing over the hurdle.

HANGING PAWNS [E]

In endgames: two advanced adjacent Pawns on the same rank without support of other Pawns on neighboring vertical lines.

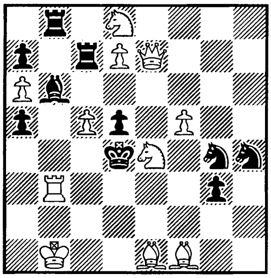
HANNELIUS THEME

Threat from one try recurs in a *unifying phase* as a mate after the black move which defeated another try and vice versa.

⧗ Jan Hannelius (1916-2005).

Pattern:

Hannelius			
1	~	a	b
X?	A	!	
Y?	B		!
Z	*	B	A



715

HANNELIUS, Jan
2-3.pr= Die Schwalbe
1950-2

#2

715: 1♘e~? ~ 2. ♗c3#^{A}, 1... ♖xc5!^{a} ◆ **1. ♘d2?** ~ 2. ♖d3#^{B}, 1... ♗xc5!^{b} ◆ **1. ♘d6!** ~ 2. ♘b5#, 1... ♖xc5^{a} 2. ♖d3#^{B}, 1... ♗xc5^{b} 2. ♗c3#^{A}.

★ **Other examples:** 155, 157, 159, 458, 542, 930, 1085, 1495, 1517, 1549.

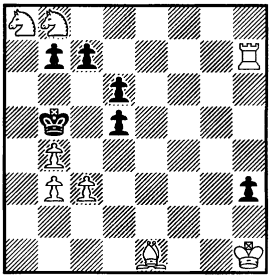
→ ***See also:*** *Dombrovskis Theme.*

HANNELIUS, CYCLIC

Threat from the first try recurs in a *unifying phase* as mate after the black move which defeated the second try, threat from the second try after the refutation of the third try and threat from the third try after refutation of the first.

Pattern:

Cyclic Hannelius				
1	~	a	b	c
X?	A	!		
Y?	B		!	
Z?	C			!
K		B	C	A



716

KOVAČEVIĆ, Marjan
Die Schwalbe 1975

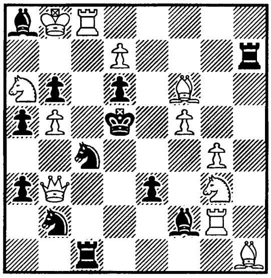
#2

716: **1. ♖h5?** ~ 2. c4#^{A}, 1... c5!^{a} ◆ **1. ♖xc7?** ~ 2. ♖xb7#^{B}, 1... b6!^{b} ◆ **1. ♗f2?** ~ 2. ♘xc7#^{C}, 1... d4!^{c} ◆ **1. ♔h2!** (~), 1... c5^{a} 2. ♖xb7#^{B}, 1... b6^{b} 2. ♘xc7#^{C}, 1... d4^{c} 2. c4#^{A}.

→ ***See also:*** *Hannelius Theme.*

HANNELIUS, DEFENCE-BASED

Hannelius theme where, instead of being refutations, black thematic moves are defences in respective tries followed by changed mates (which may be transferred between two tries) compared to those in the *unifying phase*, which is usually the solution, but may also be another try or even a *set play*. (See the pattern below.)



717

CHEPIZHNY, Viktor I.
2.pr Rudenko JT 1998

#2

717: **1. ♕c3?** ~ 2. ♕d4#^{A}, 1... ♘e5^{a} 2. ♘c7#, 1... ♖d1! ◆ **1. ♕c2?** ~ 2. ♕e4#^{B}, 1... ♘d2^{b} 2. ♘c7#, 1... ♖e7! ◆ **1. ♕b4!** ~ 2. ♘c7#, 1... ♘e5^{a} 2. ♕e4#^{B}, 1... ♘d2^{b} 2. ♕d4#^{A}, (1... axb4,♖xd7, ♗xg3 2. ♘xb4,♖g1,♖d2#).

★ **Other example** 1687.

≡ **Aliases:** Defence-Based Hannelius; Hannelius, Complicated.

Patterns:

Defence-Based Hannelius			
1	~	a	b
X	A	C	
Y	B		D
Z		B	A

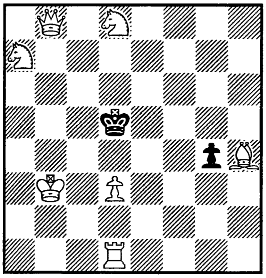
Ideal Hannelius			
1	~	a	b
X	A	!	C
Y	B	D	!
Z		B	A

HANNELIUS, IDEAL

Hannelius theme where both thematic black moves occur in try phases alternatively as a refutation or defence (with non-thematic mates). (See the pattern above.)

≡ **Alias:** Complete Hannelius.

718: **1. ♘c8?** (2. ♕d6#^{B}), 1... ♚c5^{a} 2. ♕e5#^{A}, 1... ♚d4!^{b} ◆ **1. ♖e1?** (2. ♕e5#^{A}), 1... ♚d4 2. ♕d6#^{B}, 1... ♚c5!^{a} ◆ **1. ♗g3!** (~), 1... ♚c5^{a} 2. ♕d6#^{B}, 1... ♚d4^{b} 2. ♕e5#^{A}.



718

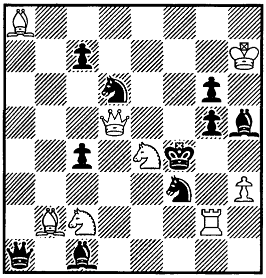
BOGDANOV, Evgeny
Komsomolets Zaporizhya 1972

#2

HANNELIUS, SECONDARY

The thematic white moves appear after black piece's *random moves* as *secondary threats* (*Threat, Secondary*) and are prevented by correction moves (which are refutations in tries). In the *unifying phase* these mates follow after the same correction moves that prevented them in tries.

The same pattern as for *Hannelius theme* applies, only the second column means: "secondary threat".



719

PILCHENKO, Vyacheslav
1.pr Nabokov MT 1994

#2

719: 1. ♖f2? (2. ♕e5/♕xg5#) ♕a5! ◆ **1. ♘g3?** ~ 2. ♘e2#, 1...♘f~ 2. ♕e5#^{A}[♕xg5?], 1... ♘d4!^{a} ◆ **1. ♘c3?** (2. ♘e2#) ♘f~ 2. ♕xg5#^{B}[♕e5?], 1... ♘e5!^{b} ◆ **1. ♘c5!** ~ 2. ♘e6#, 1... ♘d4^{a} 2. ♕g5#^{B}, 1... ♘e5^{b} 2. ♕xe5#^{A} ◆ (1... ♗g4 2. ♖xg4#).

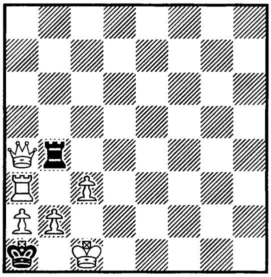
HANNEMANN THEME

Figurative theme: In a twomover pieces form a letter:

(a) in the initial position,
(b) after the key,
(c) after Black's defence(s),
(d) in the mating position.

⧗ Knud Hannemann (1903-1981).

720: **1. ♕c2!** ♖xb2 2. ♕xb2# ◆ In the diagram letter R, after the key, letter A, after Black's defence letters N and H, and in the final position letter K. ◆ Ruben, Andersen, Norman-Hansen and Krause: Danish participants in the London Chess Olympiad in 1927 (the team ended up in the 2nd place after Hungary among 16 participating nations).



720

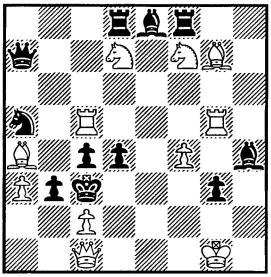
HANNEMANN, Knud
Skakbladet 1927

#2

HARING 1 THEME

In at least two *phases*, the white move following the same black defence is a *switchback* of the key-piece.

⧗ Jacobus Haring (1913-1989).



721

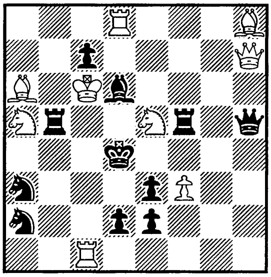
HARING, Jacob
1.pr Champ. TSK 1966-7

#2

721: 1. ♘de5? ~ 2. cxb3#, 1... d3 2. ♘d7#, 1... ♗xa4! ◆ **1. ♘fe5?** ~ 2. cxb3#, 1... d3 2. ♘f7#, 1... ♗g6! ◆ **1. ♖ge5?** ~ 2. ♖e3#, 1... d3 2. ♖g5#, 1... ♗f6! ◆ **1. ♖ce5!** ~ 2. ♖e3#, 1... d3+ 2. ♖c5#.

HARING 2 THEME

In the try and solution distinct white *masked batteries* deliver mate. While the *front piece* gives the mate, the *rear piece* has to have a pinning function.



722

SCHNEIDER, Michael
1.pr Main-Post Haring-TT 1969

#2

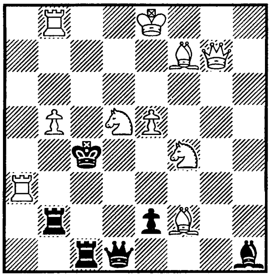
722: 1. ♘g6+?, 1... ♔d3 2. ♘f4#, 1... ♖fe5! ◆ 1. ♘c4+? , 1... ♔d3 2. ♘b2#, 1... ♖be5! ◆ 1. ♘d7+!, 1... ♔d3 2. ♘c5#, (1... ♗e5 2. ♘c5#, 1... ♖be5 2. ♘b3#, 1... ♖fe5 2. ♕e4#) ◆ Without a checking key a 3-fold interpretation of the theme is not possible (author).

HARKOV THEME

The try is defeated by at least two black moves which become defences in variations after the key.

Pattern:

Harkov			
1	~	a	b
X?		!	!
Y		A	B



723

KRIZHANOVSKIJ, Vasil
5.pl Ukrainian Team Championship 1989

#2

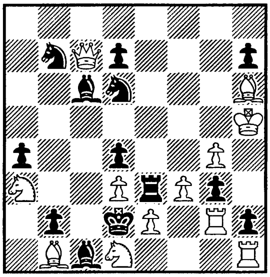
723: **1. ♕g4?** ~ 2. ♕c8#, 1... ♕xd5 2. ♘g2#, 1... ♗xd5 2. ♘d3#, 1... ♖xb5!,♕d4! ◆ **1. ♕f8!** ~ 2. ♕c5#, 1... ♖xb5 2. ♘b6#, 1... ♕d4 2. ♘e3#.

≡ **Alias:** Rotterdam Theme.

HARLEY TYPE

A type of *block problem* in which the key increases the number of variations compared to the set play.

⧗ Brian Harley (1883-1955).



724

HARLEY, Brian
Pittsburgh Gazette Times 1914

#2

724: **1. f4!** (~), 1... ♖~ 2. e4#, 1... ♖e4 2. e3#, 1... ♖f3 2. exf3#, 1... ♖xe2 2. f5#, 1... ♖e5+ 2. fxe5#, (1...♘b~,♗~,♘d~ 2. ♕a5,♕c2,♘c4#).

→ ***See also:*** *Block.*

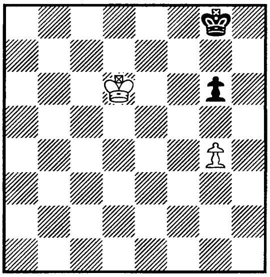
HARMAN INDEX AND SYSTEM OF CLASSIFICATION [E]

Probably the first collection of studies that attempted the system of classification designed for retrieval of positions with like ideas was the colletion by J.R. Harman of London. Ideas in his index are broken down into their features, the main ones being: "Mate, threatened or effected", "Fork", "Opposition", "Discovered check", "Overloading", "Pinning", "Sacrifice or offer", "Zugzwang", "Repetition of moves, excluding perpetual check", "Both sides promote", "Check with discovered attack elsewhere", "Elimination of control of a promoting square", "Immuring (synonyms: penning, blocking-in, walling-in)", "Covering a check from a promoted Pawn", "Skewer (synonym: spear) check threatened or effected", "Underpromotion", "Losing the move", "Perpetual check", "Stalemate avoidance" and "Unclassified". With sub-categories the index is divided into 27 items.

→ ***See also:*** *Korol'kov's System of Classification; Porreca's System of Classification; Troitsky's System of Classification.*

HARMFUL PAWN [E]

In a Pawn ending this is a Pawn which blocks the way for its King.



725

SALVIOLI, Carlo
Trattato Completo dei Finali di Partita 1888

+

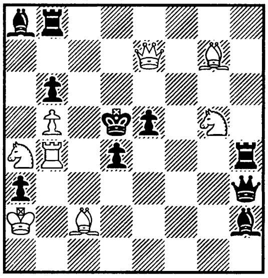
725: Without the black Pawn it would be a clear draw! ◆ **1. g5!** (1. ♔d7? g5!=) **♔f7 2. ♔d7 ♔f8 3. ♔e6 ♔g7 4. ♔e7 ♔g8** (the black Pawn blocks g6 for the black King!) **5. ♔f6 ♔h7 6. ♔f7 ♔h8 7. ♔xg6 ♔g8 8. ♔h6 ♔h8 9. g6 +-.**

≡ **Alias:** Vredna peshka (Rus.).

HARMONIUM PIPES THEME

Usually on the edge of the board a configuration of black Rook, Queen and Bishop, in which Rook and Bishop cut the lines of the Queen (and each other's, too).

→ ***See also:*** *Organ Pipes Theme.*



726

MICHALAK, Witold
4.pr British Chess Federation 1960-1

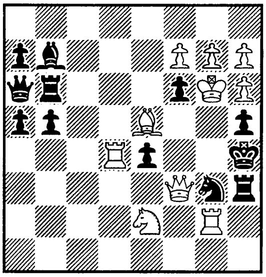
#2

726: 1. ♕c7! (~), 1... ♗g3 2. ♗b3#, 1... ♗f4 2. ♗e4#, 1... ♖g4 2. ♕d7#, 1... ♖f4 2. ♕xe5#., (1... ♗b7 2. ♘xb6#, 1... ♖b7 2. ♕c6#, 1... e4 2. ♖xd4, 1... d3 2. ♗b3#).

HARTMUT LAUE THEME [S]

Motiv-inversion in a *selfmate* in 3 or 4 moves: Black adapts a defensive motif which White exploits in his attack.

⧗ Selfmate theme in the 6th WCCT 1996-2000, proposed by Hartmut Laue (1951).



727

LAUE, Hartmut
1.pr feenschach 1992

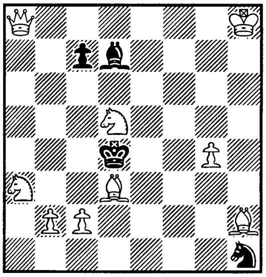
s#3

727: 1. ♘g1! (2. ♕g4+ ♔xg4 3. ♖xe4+, 2... hxg4 3. ♗xf6+), 1... ♗c6 2. ♕xf6+ ♔g4 3. ♖xe4+, 1... ♖c6 2. ♕xe4+ ♘xe4 3. ♗xf6+, (1... fxe5+ 2. ♕f6+ ♔g4 3. ♖xe4+).

HARTONG THEME

A threemover theme: In at least three variations White mates with different pieces on the same square.

⧗ Jan Hartong (1902-1987).



728

CARDOZO, S.
4739. Tijdschrift v. d. NSB 1927

#3

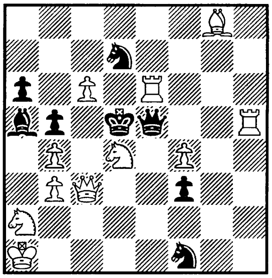
728: 1. ♗f5! (2. c3+), 1... ♘g3 2. ♗g1+ ♔e5 3. ♘c4#, 1... ♗xf5,c6 2. ♕a4+ ♔~5 3. ♕c4#, 1... ♗c6 2. ♕a7+ ♔xd5 3. c4#, (1... ♔c5 2. b4+).

→ *See also: Povenets Theme.*

HASSBERG 1 THEME

The key unpins black and selfpins white piece. Black selfpins his unpinned piece and unpins the selfpinned white piece.

⧗ Eric M. Hassberg (1918-1987).



729

HASSBERG, Eric M.
1.pr Chess Correspondent 1943

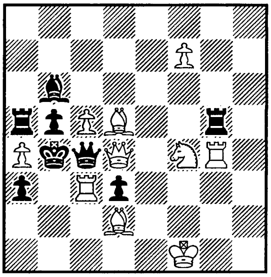
#2

729: 1. ♘f5! ~ 2. ♖xe5#, 1... ♕xf5 2. ♕d3#, 1... ♕xe6 2. ♕xf3#, (1... ♔e4,♕e1+,♕xc3+,♘c5 2. ♕d4,♖xe1,♘xc3,♕xe5#).

→ *See also: Status Quo Theme Group.*

HASSBERG 2 THEME

In the key White self-pins his thematic piece and unpins black thematic piece. The unpinned black piece then directly unpins white thematic piece and at the same time pins itself. White thematic piece then mates by *switchback* to its original square. Almost identical to *Baturin theme*, except that here the key must unpin a black piece.



730

HASSBERG, Eric M.
O Xadrez 1946

#2

730: 1. ♕xd3! ~ 2. ♖xc4#, 1... ♕xc3 2. ♕d4# ◆ etc.

→ *See also: Baturin Theme.*

HAUNTED CHESS [F]

Fairy condition. When a capture takes place, the captured unit is "buried" under the square where it was captured; after the departure of the capturing unit it reappears. It can move and be captured again.

→ See also: Ghost Chess.

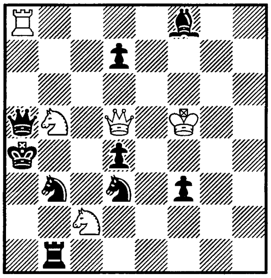
HEALEY

Frank Healey (1828-1906) was the author of the famous clearance problem which carries the name of the tourney it participated – Bristol clearance. In chess composition theory terms "Healey" and "Bristol" are synonyms.

HEATHCOTE THEME

The key indirectly selfpins the white piece which nevertheless threatens to mate. The defence indirectly unpins that piece which then gives another mate.

⧗ Godfrey Heathcote (1870-1952).



731

HEATHCOTE, Godfrey F.

Eco degli Scacchi 1916

#2

731: 1. ♘c7! (2. ♕b5#), 1... ♘bc5 2. ♕a2#, 1... ♘dc5 2. ♕c4#, 1... ♗c5 2. ♕xd7#, (1...♘b~ 2. ♖xa5#).

HEAVY

Adjective applied to a problem which has a relatively large number of pieces in the initial position. Heaviness should be avoided where possible in the interests of economy. (Definition from FIDE Album.)

HEAVY-WEIGHT

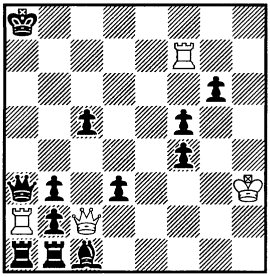
A problem with 20 men or more. The term is not official, every problemist has his own scale in classifying the problems according to force.

HEINONEN THEME

ABC/BCA/CAB Pattern of tries and solution in twins.

⧗ Erkki Heinonen (1922-1993).

732: a) 1. ♕xb3? d2!, 1. ♕xd3? bxa2!, **1. ♕c3!** ~ 2. ♕h8# etc. ◆ b) 1. ♕xd3? c2!, 1. ♕xc3? d2!, **1. ♕b3!** ~ 2. ♕b7# etc. ◆ c) 1. ♕xc3? bxa2!, 1. ♕xb3? c2!, **1. ♕d3!** ~ 2. ♕d8# etc.



732

HEINONEN, Erkki

3.pr M. Ferrari MT 1975

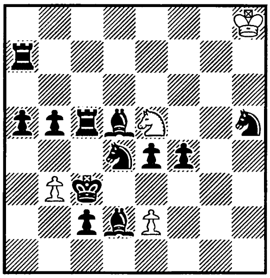
#2 b) ♟b3→c3; c) ♟d3→c3

HELLEDIE THEME [H]

Helpmate in three or four moves where the motive for the first black move becomes apparent only after the second white move has been played, or later.

"No more than 2 solutions, no twins, no duplex and Black must play first" (Award in *"Thema Danicum"* 114/2004). These restrictions were for TT, but it is not clear if they should – and to what extent – be applied to the theme (definition) itself.

⧗ Holger Helledie (1951).



733

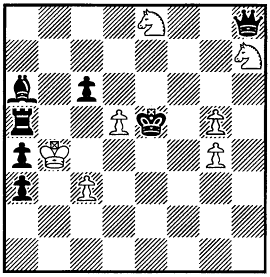
HEINONEN, Unto

1.pr H. Helledie-50 JT

Thema Danicum 2001-2004

h#4 211...

733: 1. ♘g7 e3 2. fxe3 ♘g6 3. ♔d3 ♔h7 4. ♖c3 ♘f4# ◆ **1. ♖f7** b4 2. axb4 ♘c6 3. ♔c4 ♔g8 4. ♗c3 ♘a5#.



734

WITZTUM, Menachem

2.pr H. Helledie-50 JT

Thema Danicum 2001-2004

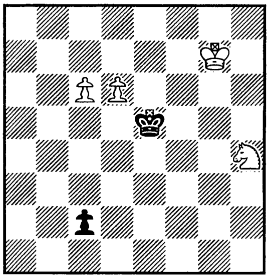
h#3 211...

734: 1. ♖c5 ♘ef6 2. ♕d8 ♘f8 3. ♕d6 ♘g6# ◆ **1. ♗c4** ♘hf6 2. ♕h2 ♘d6 3. ♕f4 ♘f7#.

HELLER'S IDEA [E]

The ending ♔♕♘ vs ♚♛, where black King and Queen are in the center (i.e. not on the edge) of the board. White is chasing black King until he establishes a position in which he will win black Queen by means of *fork* or *skewer*.

⌛ Carl Heller (? – ?).



735

HELLER, Carl
Wiener Salonblatt 1873

+

735: **1.** d7 c1♕ 2. d8♕ ♕xc6 3. ♘g6+ ♔e4 4. ♕h4+ ♔e3 5. ♕e1+ ♔d4 6. ♕g1+ +– (6... ♔d3/♔c4 7. ♘e5+; 6... ♔d5 7. ♘e7+; 6... ♔c3 7. ♕c1+; 6... ♔e4 7. ♕h1+).

HELP PLAY

Play (found in problems) in which the players co-operate in the required task, though not to the extent of making illegal moves. The aim of the play can be checkmate, stalemate, double stalemate, check, capture, symmetry and so on.

HELPMATE

White and Black play towards the common goal of the mate of the black King. It is normal for Black to play first, thus each side has the same number of moves. In the solution the black moves are given first, which is the reverse of the usual procedure.

Helpmate is a fairly young genre. The first attempt to create it by Max Lange in 1854 did not evoke response until 1860-1 when, independently, Samuel Loyd and a German Albert Barbe created the first helpmates of significance. It took another ten years until *"Dubuque Chess Journal"* in the US organized the first tourney for helpmates. The first two prizes went to a rising star named William A. Shinkman.

Despite occasional attempts to revive the helpmate genre, it was not until the 1920s the helpmate got off to a proper start. Chess Amateur organized a tourney for helpmates in 1922-3 (250 entries participated), and a growing number of other magazines were favorable to the "new" genre.

In the course of the decades it has become acceptable for White to begin, too, and it was a long time practice that helpmates had two solutions, the one with the missing black move (set play), and the "normal" solution.

In the mid-1920s a Soviet composer Moisey B. Neyman (often transcribed as "Neumann") was among the first to use the stipulation "n solutions", and in the 1930s it became common to form twins, i.e. problems with usually one change for the initial position, with unaltered stipulation.

Still, at that time and long after the Second World War, helpmates were generally considered "fairy chess", something slightly of secondary value. Before the war helpmate genre had gained popularity especially among the Hungarian problemists. In fact the "Chess Amateur" tourney was suggested by "Budapest circle", and Hungarians also dominated the competition. In the 1950s especially Hungarian problemists like Páros, Kardos, Bajtay, Lindner, Molnár, Földeak, Bán and Bebesi with their original work raised the helpmate to a "respectable" form of artistic chess composition. At the same time it became increasingly popular to compose helpmate with variations, partly in order to decrease the gap between helpmates and other genres.

Although in the *FIDE Album* 1980-1982 help- and selfmates still feature under "Fairy Chess", they have their own judges, distinct from the judges of "Other Genres".

Nowadays it is a common practice to separate helpmates into three groups like direct-mate problems: two-movers, three-movers and more-movers, and each group has its own informal and formal tourneys.

The name of the genre is nowadays "Helpmate" in all languages that need such a word, but between the First and Second World Wars there was still a lot of confusion and disagreement on the name and on which side was to move first – and often these debates were mutually inclusive.

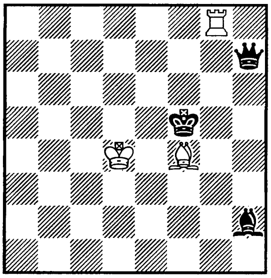
Prior 1969 the type of the helpmate was given with the stipulation: "Neyman 3 solutions", "Gussopulo 2/2 solutions" etc. In the Congress in Varna in 1969 the PCCC made a decision that the new system based on the numerical code would be applied.

Helpmate types depending on the solution branching are:

Neyman Type: n.1.1.1
Barthélemy Type: 1.1.n.1
Dawson Type: m.n.1.1
Gussopulo Type: 1.m.n.1
Hernitz Type: m.n.p.1
Kardos Type: m.1.n.1

(in practice the dots between the digits are often omitted).

⌛ Max Lange (1932-1899); Albert Barbe (?).



736

LOYD, Samuel
Chess Monthly 1860 / v. 330. Chess Strategy 1878

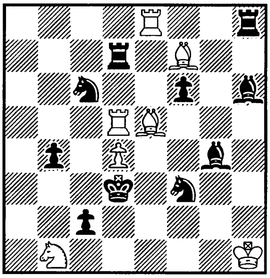
h#3

736: **1. ♔f6** ♖a8 2. ♔g7 ♗b8 3. ♔h8 ♗e5# ◆ In this problem the black ♗h2 is – a superfluous piece!.

HELPMATE OF THE FUTURE [H]

A *helpmate* (twomover) has at least two pairs of solutions, each pair showing a separate theme, i.e. any combination of motifs which occupies at least 3 of the 4 half moves. Each pair should in itself be a good helpmate, but the pairs should be clearly distinct (more diverse than similar), yet forming a coherent whole.

⌛ Introduced in 2000 by C. J. Feather (1947).



737

PACHL, Franz
1.pr HOTF Ty 2001-3

h#2 2111
b) ♛d4

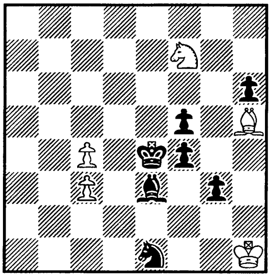
737: a) **1. fxe5** ♖c5 2. exd4 ♗c4#, 1. **♖xd5** ♗f4 2. ♖xd4 ♖e3# ◆ b) **1. ♔e3** ♗g6 2. ♕f4 ♗d4#, **1. ♔c4** ♖b8 2. ♕c5 ♖d4#.

≡ **Alias:** Helpmate TF.

HELPMATE, COMPLETE [H]

A four-phased *helpmate*: in one *phase* Black has no 1st move, in one phase White has no 1st move, in one phase Black has no 2nd move, and the 4th phase is the solution.

⌛ Invented (defined) by Roméo Bedoni (1927).



738

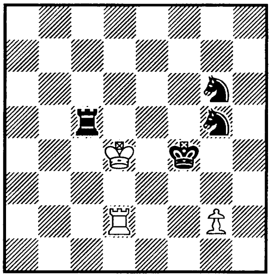
DARVAS, Robert
1.pr Probleemblad 1954

h#2*

738: 1. ?? ♗d1 2. ♘f3 ♗c2# (= set play) ◆ **1. f3** ?? 2. f4 ♗g6# ◆ **1. ♘d3** ♔g2 2. ?? ♗f3# ◆ **1. ♘d3** ♗e2 2. ♘e5 ♘d6#.

HELPMATE, GRAZ TYPE [F]

Fairy condition. Same as an ordinary helpmate except that Black must have a possibility to mate on his last move.



739

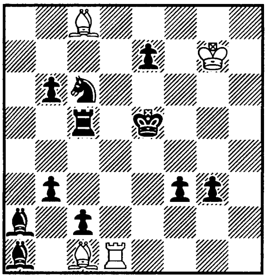
BUKOVINSZKY, Lajos
1.pr Tri-Themes Tourney 1967-69

h#3 211...

739: **1. ♘e5** ♖d1 2. ♘g4 ♖d3 3. ♖f5 g3# ◆ **1. ♖c6** ♔d5 2. ♔f5 ♖d4 3. ♖f6 g4#.

HELPMATE-ANDERSSEN THEME [H]

The *Anderssen interference* maneuver is executed to create opponent's King a *flight square*, but the logic of the (Anderssen) maneuver is quite different from that of the direct-mate problem, since the parties co-operate (to mate the black King).



740

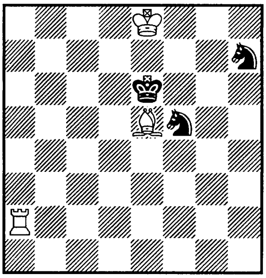
CHLUBNA, Friedrich
2.pr Dunaújvárosi TS 1969

h#2 3111

740: **1. ♖c3** ♖d7 **2. ♔f5** ♖xe7# ◆ **1. b2** ♗d2 **2. ♔d6** ♗f4# ◆ **1. ♘d4** ♖d2 **2. ♔f4** ♖e2#.

HELPMATE-INDIAN THEME [H]

The *Indian theme* maneuver is executed to create opponent's King a *flight square*, but the logic of the (Indian) maneuver is quite different from that of the direct-mate problem, since the parties co-operate (to mate the black King).



741

HAVELKA, František
Tyden Pozhlasa 1942 / (v)

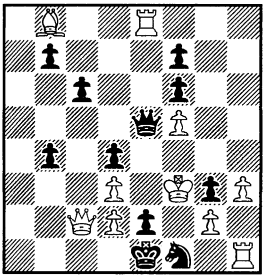
h#3*

741: *1... ♗a1 **2. ♘g5** ♖b2 **3. ♔f6** ♖b6# ◆ **1. ♘h6** ♗g3 **2. ♔f6** ♖g2 **3. ♔g7** ♗e5#.

★ **Other examples:** 139, 984, 985, 1285.

HELPSELFMATE [F]

Help-play leading to a position where a *selfmate* in 1 can be forced.



742

ELLINGHOVEN, Bernd ;
REHM, Hans-Peter
feenschach 1994

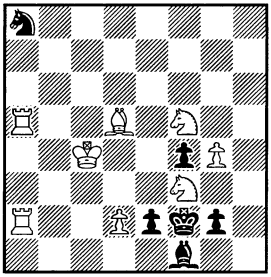
hs#3 211...

742: **1. ♗d6** ♕a5 **2. ♖e4** ♕c7 **3. ♗xg3** ♕xg3# ◆ **1. ♖e6** ♕c5 **2. ♗f4** ♕e7 **3. ♖xe2** ♕xe2#.

≡ **Alias:** Helpcompelmate.

HELPSTALEMATE [F]

Play as for *helpmate* but with *stalemate* the objective.



743

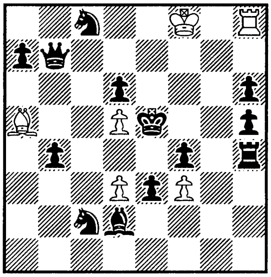
ONIŢIU, Valerian
1.pr Magyar Sakkvilág 1931

h=4*

743: *1... ♖a6 2. ♘c7 ♖h6 3. ♘b5 ♖h2 4. ♘c3 dxc3= ◆ **1. g1♘** ♖xa8 2. e1♘+ d3+ 3. ♘e2 ♖h8 4. ♘g2 ♖h2=.

HELSINKI THEME [H]

A *helpmate* theme: black unit sacrifices itself to a white Pawn to enable it to vacate a square for a black Pawn which, in turn, vacates a square for the black King.



744

ZAJIC, Helmut
Schachreport 1995

h#3 b) ♗a5→g1

744: a) **1. ♕c6** dxc6 **2. d5** d4+ **3. ♔d6** ♖xh6# ◆ b) **1. ♖g4** fxg4 **2. f3** ♖g8 **3. ♔f4** ♗h2#.

HERLIN

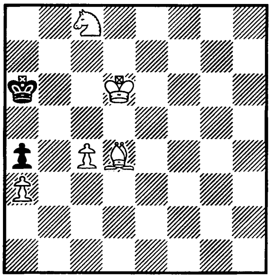
A line piece should come to thematic line beyond the *critical square*. To accomplish this it first makes a move along the parallel line and by-passes the critical square, i.e. it makes a *peri-critical move*. **745** is the prototype problem.

Short definition: A *periform* of *Indian theme*.

Complete Herlin Maneuver. The unit that will be interfered with starts its maneuver from the thematic line. See **746**.

⧗ Théodore Herlin (1832-1899).

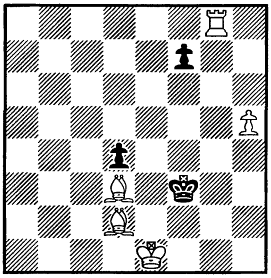
745: 1. **♔c6?** ♔a5 2. ♗b6+/♗f6 ♔a6 3. ♗d8 stalemate; ◆ **1. ♔c7!** ♔a5 2. ♗f6 ♔a6 3. ♗d8 ♔a5 4. ♔b7#.



745

HERLIN, Théodore
Le Palamède 15.4.1845

#4



746

PRZEPIÓRKA, David
Münchener Neueste Nachrichten 1907

#4

746: 1. ♗h6? f6! ◆ **1. ♗c1?** f6! 2. ♗h6 f5 ◆ **1. ♗b4!** (2. ♗d6; 1... ♔e3 2. ♖g3+) f5 2. ♗f8 f4 3. ♗h6 ♔e3 4. ♖g3# ◆ Complete bicolor Herlin.

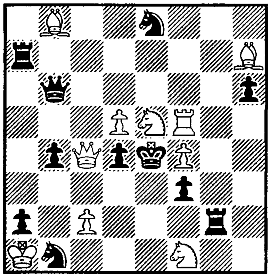
★ **Other example** 1002.

≡ **Alias:** Pericritical Indian.

HERMANSON THEME

In the keys of two tries and solution White cuts, in turn, the lines of three black pieces which attack white *battery*.

⌛ Halvar Hermanson (1905-1991).



747

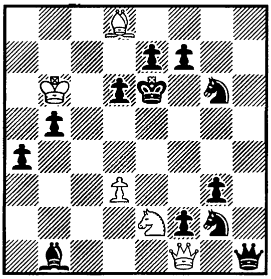
HERMANSON, Halvar
1.pr Bergens SK 1952

#2

747: 1. ♘g4? ~ 2. ♕d3#, 1... ♕b5 2. ♖f7#, 1... ♖a3 2. ♖f6#, 1... ♖d2 2. ♘g3#, 1... ♕a6! ◆ **1. ♘d7?** ~ 2. ♕d3#, 1... ♕a6 2. ♘c5#, 1... ♕b5 2. ♖g5#, 1... ♖d2 2. ♖f6#, 1... ♖a3! ◆ **1. ♘c6!** ~ 2. ♕d3#, 1... ♕a6(b5) 2. ♕xd4#, 1... ♖a3 2. ♖g5#, 1... ♖d2(xc2) 2. ♖f7#.

HERNITZ TYPE [H]

Helpmate with variations branching on first three halfmoves (m.n.p.1...).



748

HERNITZ, Zvonimir
1.pr Sinfonie Scacchistiche 1966

h#2 2221

748: 1. ♔d5 ♕xb1 2. e6,e5 ♕xb5,♕a2#, 1... ♕xf2 2. e6,e5 ♕d4,♕xf7# ◆ **1. ♔f5** ♕xh1 2. e6,e5 ♕h5,♕h3#, 1... ♕c1 2. e6,e5 ♕g5,♕c8#.

⌛ Zvonimir Hernitz (1937).

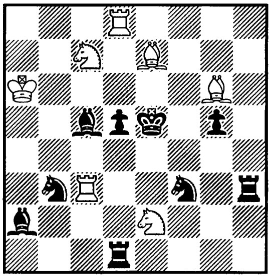
HERPAI THEME

"A *Dual Avoidance* theme incorporating black interference.

A black unit, in defending, moves to a square where it interferes simultaneously with two of its own pieces, thereby appearing to allow White a choice between two mates. However, some positive aspect of this black move, some *compensating effect*, will eliminate one of White's mates and so force him to select the other. Variations of this type are normally found in pairs, so that a second black move causing the same double interference will also carry some compensating element which will force White to choose the mate which had to be avoided in the other variation." (John M. Rice)

This "regular" thematic form is shown in **749**. However, there is a "relaxed" form where, instead of by means of dual avoidance, a differentiation of mates is based on additional harmful effect of black defences. In **750** Knight moves to d4 also unguard one or another mating square.

⌛ Ferenc Herpai (1910-1994).

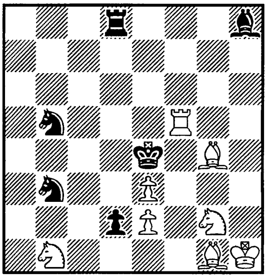


749

HERPAI, Ferenc
Diagrammes 1987

#2

749: **1. ♖d6!** ~ 2. ♖e6#, 1... ♘fd4 2. ♖xd5# (2. ♖e3?), 1... ♘bd4 2. ♖e3# (2. ♖d5?).



750

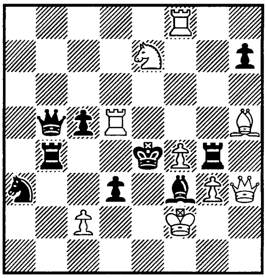
HERPAI, Ferenc
Munkássakk 1934

#2

750: **1. ♘h4!** ~ 2. ♗f3#, 1... ♘3d4 2. ♘xd2#, 1... ♘5d4 2. ♘c3#.

HERPAI, BICOLOR

Complete black and white Herpai theme in the solution.



751

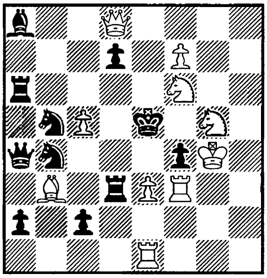
GUIBOLT, Fernand
pr Thèmes-64 1957

#2

751: **1. ♖fd8!** ~ 2. ♖e5#, 1... c4 2. ♖d4# (black Herpai), 1... ♘c4 2. cxd3# (black Herpai), 1... ♖g5 2. ♗xf3# (white Herpai), 1... ♖xg3 2. ♕f5# (white Herpai), 1... ♖xf4 2. ♕e6# (white Herpai).

HERPAI, CYCLIC

Black has three thematic lines, **a**, **b** and **c**, and three defences of which the first cuts **a** and **b**, the second **b** and **c**, and the third **c** and **a** lines. Each time White can exploit only one of the interferences, thus duals are avoided.



752

SZÖGHY, József
1.pr Magyar Sakkélet 1952

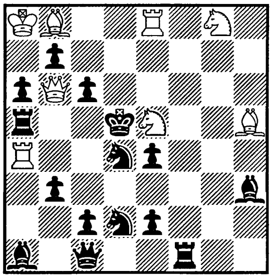
#2

752: **1. ♖xf4!** ~ 2. ♖f5#, 1... ♘c6 2. ♘f3# (2. ♖e4/♕e7?), 1... ♘d5 2. ♘xd7# (2. ♖e4/♘f3?), 1... ♘d6 2. ♕e7# (2. ♘xd7/♘f3?) ◆ etc.

HERPAI, NORWEGIAN

A sub-variation of Herpai theme: in both defences, Black closes the **same** black line, seemingly allowing two mates. Because of a positive element in both defences, one of the mates is prevented.

⌛ Fredrik Storm (1914-1991).



753

STORM, Fredrik
British Chess Magazine 1939

#2

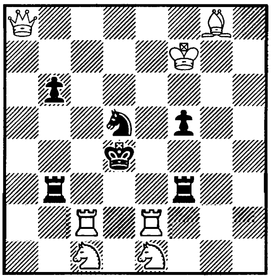
753: **1. ♘d3!** ~ 2. ♖e5#, 1... ♘4f3 2. ♘f4# (♘f6?), 1... ♘2f3 2. ♘f6# (♘f4?) ◆ etc.

→ ***See also:*** *Herpai Theme.*

≡ **Aliases:** Herpai (on one line); Storm Theme.

HERPAI, RECIPROCAL

In two variations Black cuts two of his lines and opens two White lines. In each variation White exploits one of the line-openings.



754

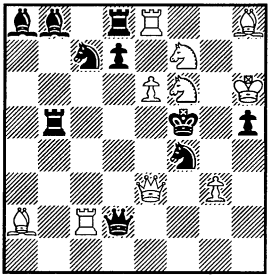
LECOMTE, Roland
Schweizerische Arbeiter Schachzeitung 1959 / (after J. Hartong)

#2

754: **1. ♔f8!** ~ 2. ♕xd5#, 1... ♘~ 2. ♖c4#, 1... ♘c3 2. ♘xb3#, 1... ♘e3 2. ♘xf3#.

HERPAI, THREE-LINE

Herpai theme with triple avoidance. In at least three defences Black cuts three of his lines simultaneously, but White can only exploit one of the interferences, and each time a different one.



755

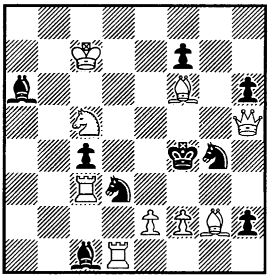
KNÖPPEL, Jan
1.pr Vårt Hem 1940

#2

755: **1. ♗b1!** ~ 2. ♖c5#, 1... ♘cd5 2. ♕e4# (2. ♕e5/♘d6?), 1... ♘fd5 2. ♘d6# (2. ♕e5/♕e4?), 1... d5 2. ♕e5# (2. ♕e4/♘d6?) ◆ etc.

HERPAI, WHITE

In defences Black opens two (or more) white lines seemingly allowing two (or more) mates. However, mates are separated by means of *Dual Avoidance*.



756

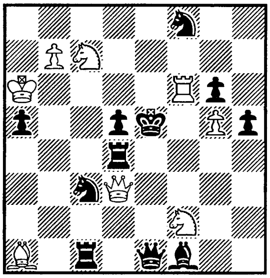
HERPAI, Ferenc
Magyar Sakkvilág 1949

#2

756: **1. ♗h3!** ~ 2. ♕xg4#, 1... ♘de5 2. ♖d4# (2. ♖f3?), 1... ♘dxf2 2. ♖f3# (2. ♖d4?), 1... ♘xf6 (♘ge5) 2. ♕f5# (2. ♕f3?), 1... ♘gxf2(♘e3) 2. ♕f3# (2. ♕f5?) ◆ 2-fold white Herpai.

HERTMANN THEME

In at least 3 variations, the same white piece mates after being unpinned by two half-pinned black pieces.



757

KRÄMER, Wilhelm
pr Chemnitzer Tageblatt 1927

#2

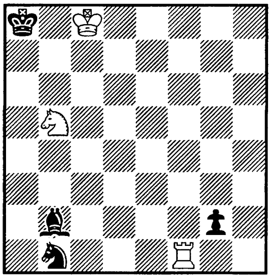
757: **1. b8♕!** ~ 2♘c~#, 1... ♖c4 2. ♕xd5#, 1... ♘b5! 2. ♕g3#, 1... ♘e2! 2. ♕e3# (1...♘c~ 2. ♗xd4#).

⧗ Sándor Hertmann or Sándor Hun (1906-1944).

HESITATION THEME

At some point of the play a white unit could play on a particular square at once, but for some reason it does not occupy it immediately but rather in some of subsequent moves. This theme occurs frequently in logical direct-mate problems and studies.

⧗ A (modified) helpmate theme in the 2nd WCCT 1978-83.

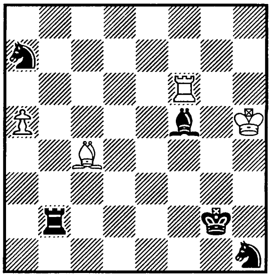


758

CHEPIZHNY, Viktor I.
1.pr Bron MT 1993

#4

758: **1. ♖f7?** g1♕! 2. ♖a7+ ♕xa7 3. ?? ◆ **1. ♘c7+?** ♔a7 2. ♖f6 ♗xf6! ◆ **1. ♖f4!** (2. ♖a4#), 1... ♗d4 2. ♖f7! g1♕ 3. ♖a7+ ♗xa7 4. ♘c7#, 1... ♘c3 2. ♘c7+ ♔a7 3. ♖f6 ~ 4. ♖a6#.



759

MICU, Nicolae
3.pr Nestorescu 65 JT 1996

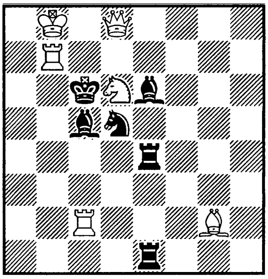
=

759: **1. ♗d5+ ♔h2** (1... ♔g3 2. ♖xf5 =) **2. ♗xh1 ♖b5** (thr. 3... ♗e4+) **3. ♗f3! ♔g3 4. ♗a8! ♗e4+ 5. ♔h6 ♗xa8 6. ♖a6 ♖b7 7. ♖g6+ ♔h4 8. ♖g8** =.

HESS THEME

Both pieces of a black *half-pin* indirectly unpin some other black piece.

760: **1. ♘f7!** ~ 2. ♕d6#, 1... ♖c4 2. ♕c7#, 1... ♘c3 2. ♘e5#, (1... ♘b6 2. ♖xb6#, 1... ♗xf7/♗d7 2. ♕d7#).



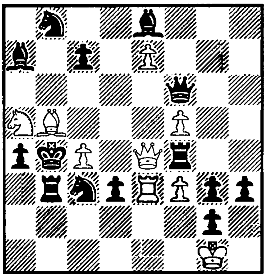
760

URSPRUNG, Karl
Die Schwalbe 1968 / after R. Büchner

#2

HIDEAWAY THEME [H]

In *helpmate* or *selfmate* problems a piece seeks a square on which it does not prevent the mate.



761

PÁROS, György
1.pr Kovács MT 1948

h#2

761: 1. ♔c5 ♕a8! 2. ♔d6 ♘b7#.

→ ***See also:*** *Selfmate Annihilation Theme.*

HINLENKUNG

A German for *Ad-Decoy*. In a logical combination White decoys a black piece to a square or line where it would cause harm to Black defence. The combination, if it is pure (*Zweckrein*), does not involve any improvement on White's own position.

≡ **Alias:** Decoy To A Square.

HIPPOPOTAMUS [F]

Fairy piece. A Knight that moves only for capture.

→ ***See also:*** *Capturing Pieces.*

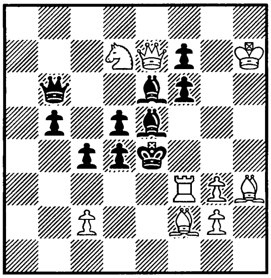
≡ **Alias:** Nilpferd.

HIRLAP THEME

Change of *half-pin* in two *phases* of a twomover.

762: 1... ♗xg3 2. ♗f5#, 1... ♗xh3 2. ♖xf4# ◆ **1. ♕b4!** ~ 2. ♕e1#, 1... c3 2. ♖e3#, 1... d3 2. cxd3#.

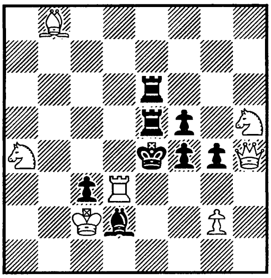
763: *1... g3 2. ♘xg3#, 1... f3 2. gxf3# ◆ **1. ♕e7!** ~ 2. ♕b4#, 1... ♖d5 2. ♘f6#, 1... ♖d6 2. ♘c5#, (1... ♗e3 2. ♘xc3#).



762

HARTONG, Jan
1.pr Dunaújvárosi Hirlap 1962

#2



763

CERIANI, Luigi
Die Schwalbe 1939

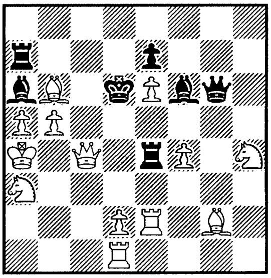
#2

HOCHBERGER THEME

The key unpins white piece which threatens a mate. In defence a black piece captures the key piece, selfpins itself, but also pins the white unpinned piece which gives a mate anyway.

Note: the conclusion is the same as in the *Ianovcic theme*.

⧗ Alfréd Hochberger from Hungary, other biographical data unknown.



764

HOCHBERGER, Alfréd
Die Schwalbe 1932

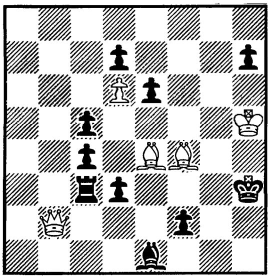
#2

764: **1. d4!** ~ 2. ♕c6#, 1... ♖xd4 2. ♕b4# ◆ etc.

→ ***See also:*** *Bograd Theme; Costachel Theme; Cristoffanini Theme; Ianovcic Theme.*

HOLD-FORM

A concept of New German (or logical) school, launched by Erich Brunner and later developed by many. Essentially, the combination with hold-form characteristics involves the avoidance of losing for White advantageous features in a position, or the avoidance of Black's initiative to combine for the improvement of his own position. Often White has to be careful not to move his piece too far or too soon. Typical hold-form combinations are decoys to keep the opponent busy (*Beschäftigungslenkung* – concept launched by Brunner), keeping a line open, keeping a square free, keeping a 2-dimensional area open, and so on.



765

BRUNNER, Erich
3.pr Olympic Tourney 1936

#4

765: 1. ♕b7? f1♕! ◆ **1. ♗h1?** h6! Zugzwamg (2. ♗a8 e5 3. ♕b7 e4) **1. ♗f3?** ♗d2 2. ♕xd2 ♖c2 3. ? ◆ **1. ♗a8!** (~) = Turton, 1... h6 2. ♗h1! (= Loyd-Zepler in a 'hold-form', keeping (holding) the line open) e5 3. ♕b7 ~ 4. ♕xd7# , 2... ♗d2/♖~ 3. ♕xd2/♕g7, 1... e5 2. ♕b7 e4 3. ♕xe4.

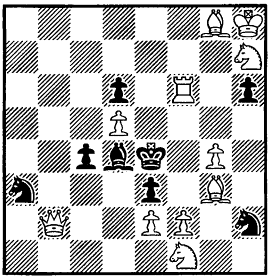
★ **Other examples:** 245, 1428.

= **Alias:** Schwebeform.

HOLLAND MATE ALTERNATION

Unpin of white piece which gives changed mates. This is possible because changing the location of the key piece results in opening another white line from Black. In mate another white line is interfered, both in the set play and post-key play.

In short: Changed Somov (*Theme B*) mate by unpinned white piece.



766

SWANE, Jan A. W.
Die Schwalbe 1939

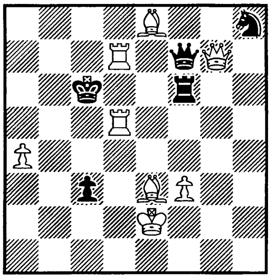
#2

766: *1... ♗a7 2. ♖f4# ◆ **1. ♕d2!** (~) , 1... ♗a7 2. ♖e6# ◆ etc.

→ ***See also:*** *Theme B.*

HOLLAND THEME

White *masked line* (*Line, Masked*) is interfered by a white man. The masking black unit leaves the line and then White opens the line completely.

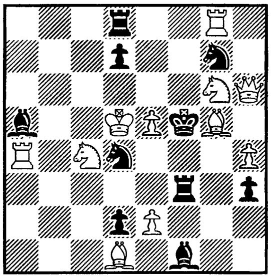


767

VON WARDENER, Friedrich
Viareggio Tourney 1907

#2

767: 1. ♖d1! ~ 2. ♖xf7#, 1... ♕a2+ 2. ♖7d2#, 1... ♕c4+ 2. ♖7d3# ◆ etc.



768

MYLLYNIEMI, Matti
3.pr Themes 1973

#2

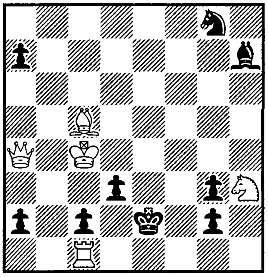
768: 1. ♗e3? ♖g3! (e4?) ◆ **1. ♗f4?** ♘de6! (♘d6?) ◆ **1. ♗e7?** ♘ge6! (♘e7?) ◆ **1. ♗f6!** ~ 2. ♕g5#, 1... ♖g3 2. e4#, 1... ♘de6 2. ♘d6#, 1... ♘ge6 2. ♘e7#.

HOLST PROMOTION

Prevention of the enemy's Pawn's promotion to a particular piece by forcing it to promote to another piece. In a broad sense: the impossibility of a Pawn to promote to a certain piece since it has already promoted to another one.

⌛ Victor Holst (1844-1924).

769: 1. ♔c3? (2. ♘g1/♕g4#), 1... a1♕+! ◆ **1. ♔b3!** ~ 2. ♘g1+ ♔d2 3. ♕f4#, 1... a1♘+ 2. ♔c3 (3. ♘g1,♕g4#), (1... ♗e4 2. ♕xe4+ ♔d2 3. ♕e1, ♕e3#, 1... ♔d2 2. ♕f4+,♕b4+,♕a5+).



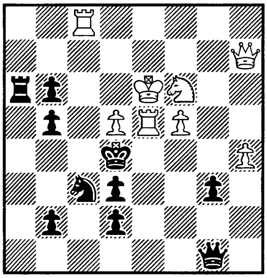
769

HOLST, Victor
Husrennen 1886

#3

HOLST, CONSECUTIVE

White has two (or more) indirect combinations, both (all) of which force black to a false promotion.



770

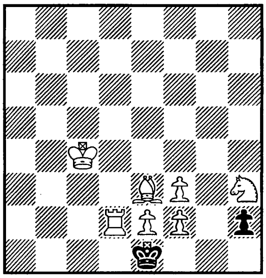
SIERS, Theodor
1.pr Schachspiegel, Die Schwalbe Ring Ty 1948

#5

770: 1. ♕c7? b1♘!/d1♘! ◆ **1. ♕e7!** (2. ♕b4#) b1♕ 2. ♕g7! d1♕ 3. ♕c7 ♕~b3 4. ♕xc3+ ♕xc3 5. ♖e4#, (1... ♖a4 2. ♕d6 ♖c4 3. ♕xb6+; 2... ♕e3 3. ♕g4+ ♕e4 4. ♕/♖xe4+).

HOLST, RECIPROCAL

Black's error, when he promotes to a Queen is that he can no longer promote to a Knight, and vice versa.



771

PRZEPIÓRKA, David
Akademische Schachblätter 1903 / dedicated to Dr. D. Jarosz

#3

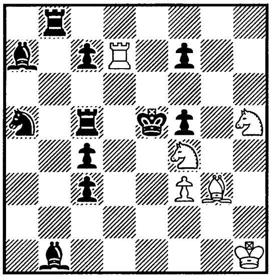
771: 1. ♘f4? h1♘! 2. ♖c2 ♘xf2 ◆ **1. ♖b2?** h1♕! 2. ♘f4/♔d3 ♔d1/♔f1 ◆ **1. ♖c2!** ~ 2. ♘f4 ~ 3. ♖c1#, 1... h1♕ 2. ♔d3! ~ 3. ♖c1#, 1... h1♘ 2. ♖c1+ ♔xe2 3. ♘g1#, (1... ♔f1 2. ♘f4 ♔g1 3. ♖c1#).

HOLZHAUSEN INTERFERENCE

An interference of a line-piece by a like-motion piece of the same color. The complete form assumes interference after a *critical move* of the interfered piece. This is shown in **314** – a prototype problem, though it is not the oldest example.

White Holzhausen occurs between white pieces of the same motion. In direct-mate problems it is harmful for White and occurs in the try-play only (**773**).

⌛ Walter Frh. von Holzhausen (1876-1935).

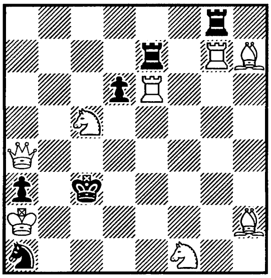


772

VON HOLZHAUSEN, Walter Frh.
Rigaer Tageblatt 1908

#4

772: 1. ♗e1! ~ 2. ♗xc3#, **1... ♖b3** (critical move!) **2. ♗f2 ♖cb5 3. ♗h4 ♖b6 4. ♖d5#.**



773

MYLLYNIEMI, Matti
Helsingin Sanomat 1958

#2

773: 1. ♕g4? ♖a8! 2. ♖g3?? ◆ **1. ♕f4?** dxc5! 2. ♗e5?? ◆ **1. ♕e4?** ♖a7! 2. ♖e3?? ◆ **1. ♕h4!** ~ 2. ♘a4#, 1... ♖a8 2. ♖g3#, 1... ♖a7 2. ♖e3#, 1... dxc5 2. ♗e5#.

★ **Other examples:** 566, 877, 878, 1052, 1158, 1453.

→ ***See also:*** *Plachutta Interference; Wurzburg-Plachutta Interference.*

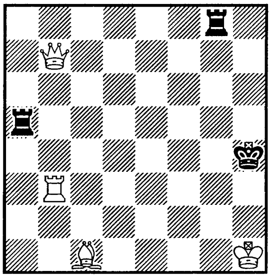
≡ **Alias:** Holzhausen.

HOLZHAUSEN, BRUNNER

Mutual interference of two like-motion pieces on the same square. The interfering units are then decoyed to unfavourable squares.

774: 1. ♕h7+? ♖h5! ◆ **1. ♕e4+?** ♖g4! ◆ **1. ♕e7+!**, 1... ♖gg5 2. ♕h7+ ♖h5 3. ♕e4#, 1... ♖ag5 2.

♕e4+ ♖g4 3. ♕h7# ◆ Further decoyos of the Rooks on h5/g4 are the point of the original Holzhausen interference. (normal Holzhausen: Hinlenkung+Weglenkung, but here is Hinlenkung+Hinlenkung!).



774

BRUNNER, Erich
Miniatures Stratégiques
1935

#3

HOME SQUARE

The initial game-array square of a piece.

HOME-BASE [R]

Term used in *retro* genre. When all pieces of one or both sides in the diagram match their initial squares.

HOME-COMING [R]

In the thematic retroplay, i.e. the retroplay that must take place before the position unlocks, a unit which may be either present on or absent (i.e. captured) from diagram returns permanently to its *home square*.

HONOURABLE MENTION

In the *Award* a category between prizes and commendations.

HOPPER [F]

Any piece moving in hops, i.e. a move across a cell occupied by another piece, not possible without the presence of the hurdle.

Hops can be classified as follows: a step-hop does not pass over any vacant cells on the way to or from the hurdle; a fore-hop may pass over vacant cells before the hurdle but lands on the first cell beyond; a contra-hop may pass over vacant cells beyond the hurdle but not before; a line-hop may pass over vacant cells before and beyond the hurdle; we therefore have: **step-Hoppers**, **fore-Hoppers**, **contra-Hoppers** and **line-Hoppers**.

Hurdles can be of any colour (a piece hopping only over allies would be an **auto-Hopper**, one hopping only over enemies would be an **oppo-Hopper**).

Hoppers add an important extra dimension to chess: they make it possible to show "antiforms" of Rider effects (such as *antipin* and *anti-battery*).

Some popular Hoppers in fairy chess are:

Bishop-Hopper: diagonal Hopper; i.e. *Grasshopper* restricted to diagonal moves.

Bishop-Lion: diagonal line-Hopper; i.e. *Lion* restricted to diagonal moves.

Grasshopper: moves queenwise over one piece to the first cell beyond, capturing any enemy piece on that cell.

Knight-Hopper: a piece making a (2,4) move provided the intermediate cell is occupied; it is the most mobile of the Leaper-Hoppers. ("Knight-Rider" = *Nightrider*).

Mao-Hopper: Mao that can move only if the intermediate cell is occupied instead of vacant.

Moa-Hopper: Moa that can move only if the intermediate cell is occupied instead of vacant.

Nightrider-Hopper: a piece that hops to the first cell beyond the first man in lines of Knight moves. (T. R. Dawson and F. Douglas in *"Chess Amateur"* 1928, gave the shortest closed tour by NRH over R).

Rook-Hopper: Grasshopper restricted to ranks and files.

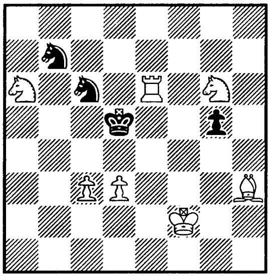
(T. R. Dawson, *"Fairy Chess Review"* 1931)

HORIZONTAL PAWN [F]

Fairy piece. A Pawn that has the additional option to move horizontally.

HORSEBLOCK THEME

Four selfblocks by two Knights in the same phase of a problem, usually in a two-mover.



775

JANET, Frank
Good Companion 1918

#2

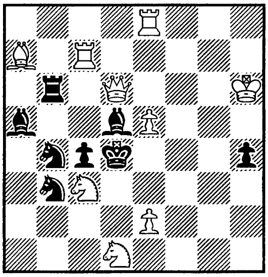
775: 1. ♖f6! ~ 2. ♗g2#, 1... ♘d4 2. c4#, 1... ♘e5 2. ♘e7#, 1... ♘c5 2. ♘c7#, 1... ♘d6 2. ♗e6#.

→ *See also: Donkeyblock Theme; Mule; Muleblock Theme.*

HOWARD THEME

A Pelle move key unpins a black piece which then indirectly unpins the key piece enabling it to move off the pin line and mate.

⌛ Kenneth S. Howard (1882-1972).



776

HOWARD, Kenneth S.
Empire Review 1926

#2

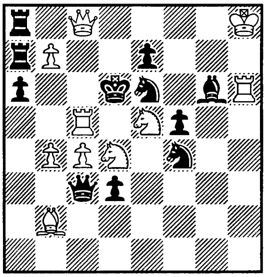
776: **1. ♕f6!** ~ 2. e6#, 1... ♗c6 2. ♕f2#, 1... ♗e6 2. ♕f4#, (1... ♘d3 2. e3#).

≡ **Alias:** Howard Inversion Of Unpinning.

HUME THEME

Black halfpinned pieces unpin pinned white piece(s). Compare to Tuxen theme.

⌛ George Hume (1862-1936).



777

HUME, George ; WHITE, Alain C.
2.pr= 8th American Chess Congress 1921

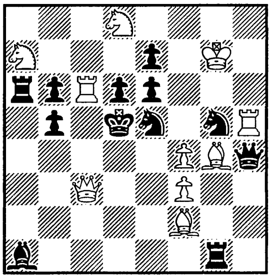
#2

777: **1. ♘df3!** ~ 2. ♖c6#, 1... ♘d4 2. ♘f7#, 1... ♗e8 2. ♕c7#, (1... ♘d8,♕xe5+,♖xc8+,♘xc5,♕xc4 2. ♕d7,♗xe5,bxc8♘,bxc5,♘xc4#).

→ *See also: Tuxen Theme.*

HUME, INVERSE

Each of the two half-pinned black pieces pins different white piece. (The pinning is used in dual avoidance.)



778

DRESE, Gerardus H.
Il Problema 1933

#2

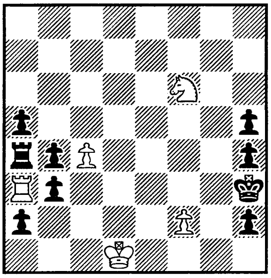
778: **1. ♘c8!** ~ 2. ♘xe7#, 1... ♘g6,♘g~ 2. ♗xe6, ♕b3#.

→ *See also: Hume Theme.*

≡ **Alias:** Anti-Hume.

HUNGARIAN THEME [H]

Helpmate where one side plays consecutive tempo moves with the same piece.



779

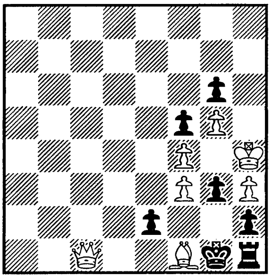
FÖLDEÁK, Árpád
Karácsonyi lap 1950-51

h#3

779: **1. a1♕+** ♔e2 2. ♕e5+ ♔f1 3. ♕b5 ♖xb3# ◆ Three black tempo moves.

HYBRID PROBLEM

A problem with different stipulations or many types of solutions but without any changes in its initial position.

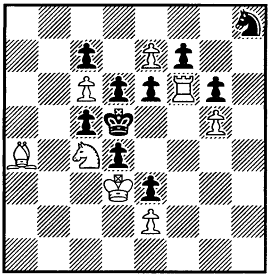


780

HØEG, Niels
1.pr Skakbladet SP-Ty 1907

White ends the game in two moves

780: **1. ♕e1!** exf1♘ 2. ♕f2+ gxf2/♔xf2 stalemate, 1... exf1♗ 2. ♔xg3 stalemate, 1... exf1♖ 2. ♕xg3#, 1... exf1♕ 2. ♔xg3 ♕xe1#.

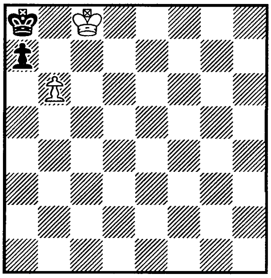


781

MYLLYNIEMI, Matti
1.pr Osmo Kaila JT 1967

a) #2, b) h#2; c) s#2; d) h=2

781: a) **1. e8♘!** e5 2. ♘xc7# ◆ b) **1. e5** e8♕ 2. e4+ ♕xe4# ◆ c) **1. e8♗** e5 2. ♗d7 e4# ◆ d) **1. e5** e8♖ 2. e4+ ♖xe4#.



782

KNIEST, Albert H.
Deutsche Märchenschachzng 1932

h#2

782: The set play 1.....b7? is illegal because Black is to play: **1. a6** b7+ 2. ♔a7 b8♕# ◆ Since then many new stipulations were discovered for this position, well justifying the "Many Father Problem" motto! Here are the first three siblings... ◆ **Robert J. Darvall**, *8106 The Fairy Chess Review VI 1949*: Who wins? – White has moved last so Black is to play and wins with 1... axb6!. ◆ **Julius Dohrn-Lüttgens & Erich Gleisberg**, *1566 Schachmatt VII 1949*: ser-h#8 – 1. a5 5. a1♗ 8. ♗a7 b7#. ◆ **Bror Larsson**, *2218 Feenschach V-VI 1954*: -1 & #1 – White retracts ♔c7x♘c8! and mates with 1. b7#; without a capture the Black would be retrostalemated! ◆ ... and so on until the 'family' grew up to the incredible number of 1000 descendants, and the delivery of new-born children continued! All have been gathered together by Hilmar Ebert, Hans Gruber & Jörg Kuhlmann in a book *"1000 Väter... !"* (Aachen 2002, ISBN 3-928493-25-6).

★ **Other example** 1600.
→ ***See also:*** *Twinning; Twins.*
≡ **Alias:** Hybrid.

HYDRA [F]

Fairy piece. First moves like a Pawn, then before any of its own officers has been captured, when it reaches the promotion square, it promotes to a Hydra, i.e. Knight, who simultaneously makes two moves of Knight. There are no specifications of the direction where the other step has to be taken.

⌛ Invented by Peter Pratt in 1803.
→ ***See also:*** *Latent Pawn.*

HYPER-VOLAGE, PIECES [F]

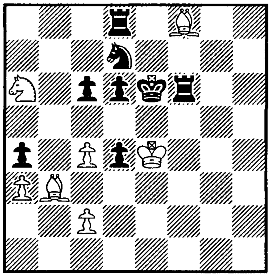
Fairy condition. Pieces that change colour every time they move on the square of different colour.

HYPERCUBE [F]

A chess board in chess with 3 or more dimensions.

HYVINKÄÄ THEME [H]

In a helpmate twomover, all moves are played on the same square.



783

TANNER, Henry ; VÄLKESALMI, Kimmo
1.pr Hyvinkää QC TT 1979

h#2 duplex

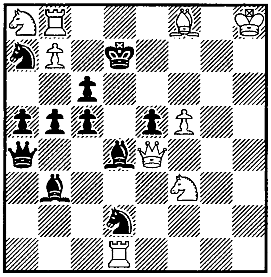
783: 1. d5+ cxd5+ 2. cxd5+ Lxd5# ◆ **1. ♘c5+** dxc5 2. ♗xc5 ♘xc5#.

IANOVCIC THEME

The key selfpins white thematic piece. In defence Black indirectly selfpins his pinning piece so that white thematic piece can move along the pin line (Pelle move) and give a direct mate.

Note: the conclusion is the same as in the *Hochberger theme*.

⌛ Anatole Ianovcic (1897-1986).



784

IANOVCIC, Anatole
Die Schwalbe 1933

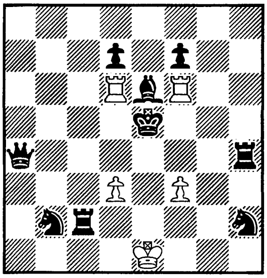
#2

784: 1. ♕xe5! ~ 2. ♘b6#, 1... ♘c4 2. ♕g7#, (1... c4,♘c8,♗xe5+ 2. ♕xd4,bxc8♕,♘xe5#).

→ *See also: Anti-Ianovcic Theme; Hochberger Theme.*

ICELAND THEME [H]

In a helpmate a line is controlled from opposite directions by two black line-pieces of the same motion. Black interferes with the line on both directions, and consequently White can give mate on a square on that line.



785

PÁROS, György
Carte de voeux TT
Die Schwalbe 1949 /
dedicated to A. C. White

h#2 2111

785: 1. ♘g4 ♔f1 2. ♗c4 f4# ◆ 1. ♘c4 ♔d1 2. ♗g4 d4#.

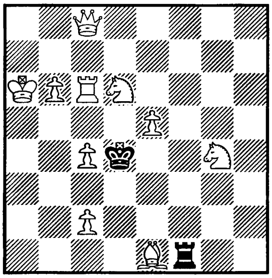
IDEA IN ATTACK

White's voluntary combinations to maneuver with his own pieces or to disrupt the enemy defence in order to carry out his mating attack on black King. There are only a few types of combinations that are not suited to attack. In draw studies White needs also defensive ideas.

≡ **Alias:** Idee im Angriff (Ger.).

IDEA IN DEFENCE

Voluntary Black's combinations to maneuver with his own pieces or to disrupt white pieces, in order to either protect black King from mating attack, or prolong its execution. There are a number of ideas that can be exploited both in defence and in attack. Defensive problems (*Verteidigungsprobleme*) in the narrow sense are compositions in which Black's defensive strategy has such an impact on White's play that, in the threat of delay or failure, he is forced to change the plan or carefully select the correct plan among the available ones. In those problems Black's defensive ideas are usually manifested in the virtual play.



786

BRUNNER, Erich
Deutsches Wochenschach
1916

#3

786: 1. ♕a8? (2. ♘b5+ ♔e4 3. ♖f6#) ♖f5! ◆ 1. ♕b7! ♖f5 2. ♕h7 (~) ♖f4,♖f3 3. ♕d3,♕e4#, (1... ♖f7 2. ♖c7).

★ **Other examples:** 492, 1140.

≡ **Alias:** Idee in der Verteidigung (Ger.).

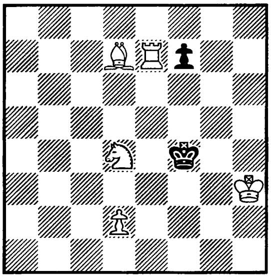
IDEAL FORM

A position in which all the possibilities of the scheme/matrix/mechanism are utilized, and the idea itself is rendered with the minimal resources and with the most expressive effects.

"Ideal form" is used as a synonym for "Last form" (Letztform), although the latter means: "the most economical form".

IDEAL MATE

A Model mate in which all the force on the board, both Black and White, is necessarily used, including all Pawns and the white King.



787

BAYERSDORFER, Adolf
Deutscher Schachbund
1887

#4

787: 1. ♗f5! (~), 1... f6 2. ♗e4 f5 (2... ♔g5 3. ♘e6+) 3. ♘f3 fxe4 4. ♖f7# – ideal mate, 1... ♔g5 2. ♖xf7 ♔f4 3. ♘f3 ♔xf3 4. ♗d3# – ideal mate + mirror mate = perfect mate ◆ (2...♔h~ 3. ♘e6/♘f3).

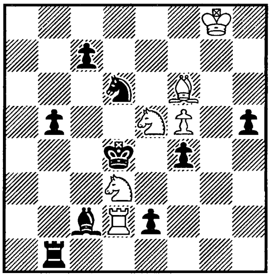
★ **Other examples:** 28, 562, 741, 886, 985, 1233, 1248, 1520, 1521.

IDLE PIECE

A piece which doesn't take part in the actual play. Idle piece is regarded as a flaw, but sometimes should be tolerated, for instance in a multiphase theme where without it's role in virtual play the whole conception would fall apart.

IGMAN THEME [H]

Twins are formed by changing the colour of each white piece in turn to same kind of black piece.



788

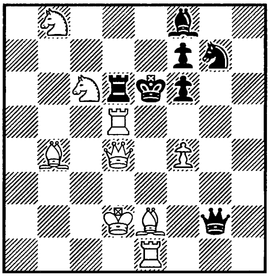
ABDURAHMANOVIĆ, Fadil
1.pr Schach-Echo 1988

h#2 b) ♜d2; c) ♞d3; d) ♞e5; e) ♝f6

788: a) **1. c5** ♘f2+ 2. ♗d3 ♖xd3# ◆ b) **1.** ♖**b3** ♘b2 2. ♔c3 ♘ed3# ◆ c) **1.** ♔**c5** ♗h4 2. ♘b4 ♗f2# ◆ d) **1.** ♔**e3** ♘c1 2. ♘f3 ♖xe2# ◆ e) **1.** ♘**e4** ♘b4+ 2. ♔xe5 ♖d5#.

IL PROBLEMA THEME

In one defence Black unpins thematic white piece, which mates. In another defence Black captures this thematic piece with check, but unpins another white piece, which mates by interposition.



789

ARGÜELLES, Antonio F.
1.pr Il Problema 1932

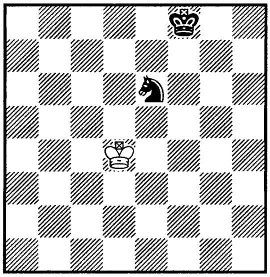
#2

789: **1.** ♕**c4!** (~), 1... ♖xc6 2. ♖e5#, 1... ♕xd5+ 2. ♗d3#, etc.

ILLEGAL CLUSTER [F]

Fairy stipulation which usually demands the construction of an illegal position (by adding certain pieces in an incomplete diagram), which would become legal by removing any piece (except the Kings).

790: Add the black Rook on g4 and the black Bishop on h8, which gives an illegal triple check. If any of the 3 checking pieces is removed then the position is a legal double check.



790

DAWSON, Thomas R.
The Problemist Fairy Chess Supplement 1933

Add one ♜ and one ♝ for an Illegal Cluster

ILLEGAL POSITION

There are two kinds of illegality.

Absolutely Illegal Position. The initial problem position could not have reached with legal moves from the game-array position. The problem is considered illegal also when the side with the obligation to move cannot be on the move. Also the 50-move rule applies. Legality and illegality of a position is determined through retrograde analysis.

Relatively Illegal Position. In the initial problem position there is non-standard material on the board: three white Rooks, two light-squared Bishops of same colour etc. In orthodox compositions this kind of works are rejected, i.e. as if the positions were illegal.

***Codex*, Article 14:**

(1) A position is legal if it can be reached by a sequence of moves from the initial array [Footnote: Such a sequence of moves is called a proof game]. Otherwise, the position is called illegal [Footnote: Retroanalysis does not apply to illegal positions, except for the purpose of determining that they are illegal. It also does not apply to fairy compositions unless it is essential to the content of the composition].

(2) In studies and problems that apply the FIDE-rules, illegal positions are not acceptable for composition tournaments unless the tournament conditions so stipulate.

★ **See example** 929.

IMITATING MAN [F]

A fairy piece that imitates the length and direction of the enemy piece which moved last, after which it immediately gets back its own mobility, which it may use normally on the next move.

⧗ Invented by Anthony S. M. Dickins (1914-1987) in 1967.

IMITATOR [F]

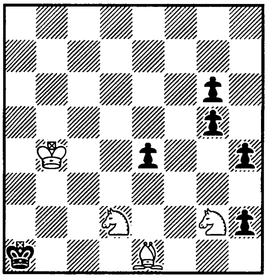
Fairy piece. Moves the same direction and distance as whichever piece is moving. It can't cross an occupied square (except when it imitates a *hopper* the Imitator must also have a hurdle) and must arrive on an empty square. A move is illegal if it can't be accompanied by a legal move of an Imitator.

A **Monochrome Imitator** imitates only the moves of its side.

⌛ Invented by Theodorus C. L. Kok (1906-1999), alias G. Jansen, in 1939.

IMMOBILIZATION [E]

Endgame motif. The opponent's piece is caught by a positional clipping.



791

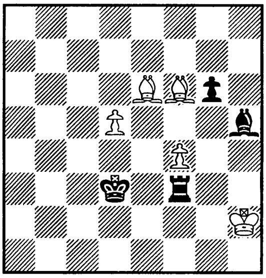
BIRNOV, Zinovy M.
"64" 1928 /
(corr. K. Valtonen)

+

791: **1. ♔a3!** h1♕ 2. ♘e3 ♕h3 3. ♗f2 g4 4. ♔b3 g5 5. ♔a3 +–.

IMMOBILIZATION OF THE BLACK KING [E]

A theme in a more-mover or an endgame study: in the course of play black King, possibly with assistance of its own pieces, is immobilized, which White takes advantage of.



792

PERVAKOV, Oleg ;
KRALIN, Nikolay
1.pr Birnov MT 1990-1

+

792: **1. d6 ♖f2+ 2. ♔g3!** (2. ♔h3? ♖d2 3. d7 ♔e4 4. ♔g3 ♖d3+ =) **2... ♖f3+ 3. ♔g2 ♔e4** (3... ♔e3 4. ♗d4+ ♔xf4 5. d7 ♖d3 6. d8♕ ♖d2+ 7. ♔h3) **4. ♗d5+! ♔xf4 5. d7 ♖d3 6. ♗g5+!** (6. d8♕ ♖d2+ 7. ♔f1 ♖d1+ =) **6... ♔g4! 7. d8♕ ♖xd5 8. ♕a8!** (8. ♕e7? ♖e5) **8... ♖xg5** (8... ♖a5 9. ♕c8+ ♔xg5 10. ♕d8+) **9. ♕e4#.**

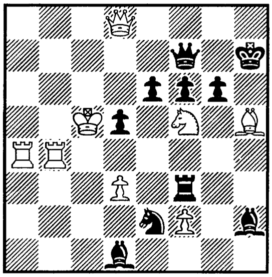
IMMORTAL PROBLEM

A popular name for a nine-mover by Konrad Bayer **793** where White, after having sacrificed 6 men, mates with the only remaining piece, a Pawn. The name is given after a famous chess game played by Adolf Anderssen and Lionel Kieseritzky in 1851.

According to Friedrich Amelung the problem was first published in *"Leipziger Illustrierte Zeitung"* in 1855 without author's name. (Chicco & Porreca).

The record for this "theme" seems to be **794** with 8 sacrifices.

⌛ Konrad Bayer (1828-1897).

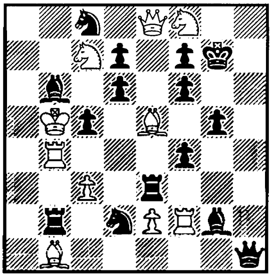


793

BAYER, Conrad
1.pr The Era Tourney 1856

#9

793: **1. ♖b7!** ♕xb7 2. ♗xg6+ ♔xg6 3. ♕g8+ ♔xf5! 4. ♕g4+ ♔e5 5. ♕h5+ ♖f5 6. f4+ ♗xf4 7. ♕xe2+ ♗xe2 8. ♖e4+ dxe4 9. d4#.



794

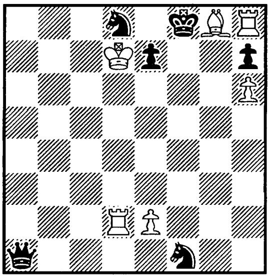
VAN GOOL,
Johan Christoffel
Le Journal de Genève 1979

#12

794: **1. ♘fe6+!** dxe6 2. ♘xe6+ fxe6 3. ♗xf6+ ♔xf6 4. ♖fxf4+ gxf4 5. ♕f8+ ♔e5 6. ♕xf4+ ♔d5 7. ♕g5+ ♖e5 8. e4+ ♗xe4 9. ♕xd2+ ♖xd2 10. ♗a2 ♖xa2 11. ♖d4 cxd4 12. c4#.

IMPRISONMENT [E]

A *Seeberger incarceration* in an endgame study: Black, being materially ahead or having the initiative, is decoyed critically to a square, where it will be later immobilized by own man, the result being stalemate **795** or mate **796**.

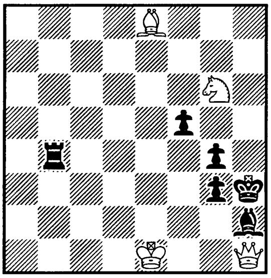


795

GRZEBAN, Grzegorz
Shakhmaty 1936

=

795: **1. ♖d1!** ♕xh8 2. ♖xf1+ ♔xg8 3. ♔e8 ♘e6 4. ♖g1+ ♘g7+ 5. ♔xe7 stalemate.



796

TROITSKY, Alexey A.
Novoye vremya 1897

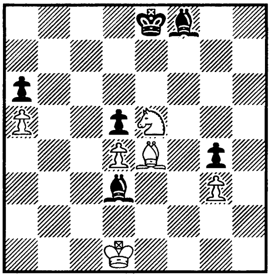
+

796: **1. ♗c6!** (black threatened 1... ♖b1+ and 1... g2; 1. ♕f1+? g2 2. ♕d3+ ♗g3+) **♖b1+ 2. ♔e2 ♖xh1 3. ♗g2+!! ♔xg2 4. ♘f4+ ♔g1 5. ♔e1 g2 6. ♘e2#.**

★ **Other examples:** 49, 392, 466, 1357.

INACCESSIBLE PASSAGE THEME [H]

A frequent idea in a helpmate: two or several pieces of both colours seem each to have more than one way of reaching their destination, but they are in each other's way, lack room or a tempo etc., so finally there is only one solution.



797

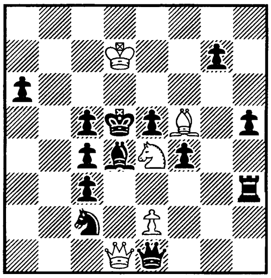
SANTIAGO, Joao B.
Xeque! 1947

h#3

797: 1. ♗b5? ♗~ 2. ♗d7 ♘c6 3. ? ◆ **1. ♗b1! ♗h7!** 2. ♗f5 ♘c6 3. ♗d7 ♗g6#.

INCARCERATION

Occurs when a black piece is prevented from playing away from a particular square.



798

KUBBEL, Leonid I.
1.pr Magasinet 1935

#3

798: **1. e3!** (2. ♘xc3+ ♕xc3 3. e4#), 1... ♖xe3 2. ♕xh5, 1... ♕xe3 2. ♕b1, 1... fxe3 2. ♕xc2, 1... ♘xe3 2. ♕a4.

★ **Other examples:** 49, 453.

≡ **Aliases:** Departure-Obstruction; Paralysis.

INCLUSION

In Russian terminology: line opening.

→ ***See also:*** *Exclusion.*

≡ **Alias:** Vklyuchenie (Rus.).

INDEPENDENCE PROBLEMS [F]

A construction task. Given a certain chess piece (Queen, Rook, Bishop, Knight or King) find the maximum number of such pieces, which can be placed on a chess board so that none of the pieces attacks each other. Also it is required to find a concrete piece placement for this maximum number of pieces. The most famous problem of this type is "Eight Queens Puzzle". Problems are further extended by asking how many possible solutions there exist(s). Further generalizations are the same problems for NxN boards.

The maximum number of independent Kings on 8x8 chessboard is 16, Queens – 8, Rooks – 8, Bishops – 14, Knights – 32. Solutions for Kings and Bishops are shown below. To get 8 independent Rooks it is sufficient to place them on one of the main diagonals. Solution for 32 independent Knights is to place them all on squares of the same color (e.g. place all 32 Knights on dark squares).

Example positions:

Kings: a1 a3 a5 a7 c1 c3 c5 c7 e1 e3 e5 e7 g1 g3 g5 g7;

Queens: see Eight Queens Puzzle;

Rooks: place them on one of the main diagonals;

Bishops: a1 b1 b8 c1 c8 d1 d8 e1 e8 f1 f8 g1 g8 h1;

Knights: place them on squares of the same color (e.g. place all 32 Knights on dark squares).

→ ***See also:*** *Domination Problem; Eight Queens Puzzle.*

≡ **Alias:** Unguard Problems.

INDIAN THEME

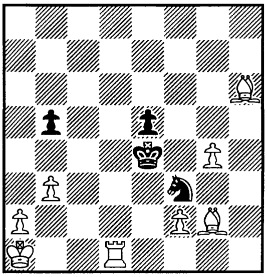
This is unquestionably the most popular chess composition theme.

White piece makes a critical move to be temporarily interfered by another white piece, usually in order to avoid Black's stalemate. This is a logical combination, a direct combination (maneuver) with idea in attack. **799** is version of one move longer pioneer problem.

Black Indian. The same combination executed by Black, as an idea in defence. After many polemics about the possibility of presenting this combination in an orthodox problem, it was eventually realized in the form of an endgame study – **800**.

Bicolor Indian. The combination performed by pieces of different colour. It can hardly make some sense anywhere except in the helpmate – **801**. A stalemate motif is not essential here.

⌛ Henry Loveday (1815-1848).

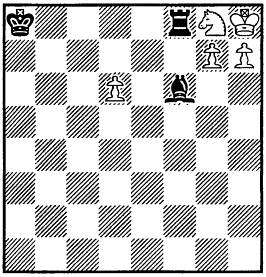


799

LOVEDAY, Henry A.
Chess Player's Chronicle 1845 / (v)

#3

799: 1. ♗c1! b4 2. ♖d2 ♔f4 3. ♖d4#.

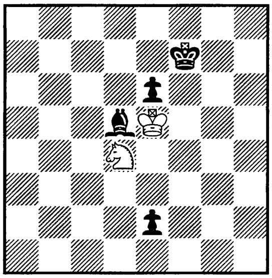


800

FABEL, Karl
Hamburgischer Correspondent 9.4.1933

=

800: 1. d7 ♖b8 2. d8♕ ♗xd8 3. ♘h6 (3. ♘e7? ♗xe7+ 4. g8♕ ♗f6#) ♗~ + (4... ♔a7? 5. ♔g8!) 4. ♘g8! =.



801

ELLINGHOVEN, Bernd ; ABDURAHMANOVIĆ, Fadil
2.pr idee & form 2000-01

h#5

801: 1. ♗a2! ♘b3 2. ♔f8 ♔xe6 3. e1♖+ ♔f6 4. ♖e8 ♘c5 5. ♗g8 ♘d7#.

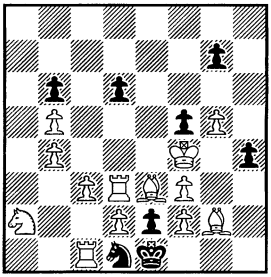
★ **Other examples:** 88, 275, 628.

→ ***See also:*** *Indians, Consecutive.*

≡ **Aliases:** Indian; Indian Maneuver; Loveday Theme.

INDIANS, CONSECUTIVE

Indian theme occurs at least twice in the same variation or line of play. **802** is a masterpiece which shows two consecutive Indians in two variations, all in all four Indian maneuvers!



802

MATTHEWS, Robin C. O.
1.pr Die Schwalbe 1952

#6

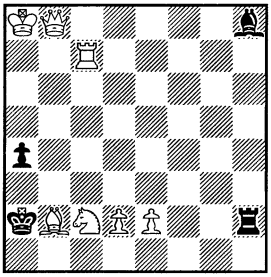
802: 1. ♗h3! (~), 1... d5 2. ♖xd5 g6 3. ♗d4 ♔xd2 4. ♗xb6+ ♔e1 5. ♖d4 ♔xf2 6. ♖dxd1#, 1... g6 2. ♗xb6 d5 3. ♖d4 ♔xf2 4. ♖xd5+ ♔e1 5. ♗d4 ♔xd2 6. ♗f2# ◆ Double Indian – doubled!.

INDIRECT COMBINATION

Occurs in a logical problem. A maneuver (combination, play) where the initiating side forces (conceives) "un-willed" harmful movements of adversary's pieces.

Indirect combination initiated by White is called "Idea in attack with black pieces". Nowotny interference is an example (see **803**). White maneuvers with the effects of black moves. The aim of the combination is not to improve White's position, but to weaken Black's defence in order to enable White carry out his main plan. The famous "Eine Schwalbe" problem (**1498**) shows also an indirect maneuver initiated by White.

Indirect combination initiated by Black is called "Idea in defence with white pieces". White Nowotny is an example (see **804**). This combination has very abstract character, and emerged by supplementing the tabular system of the Logical school. Black maneuvers with the effects of white moves in order to prevent White from executing his plan, or to defer its execution.

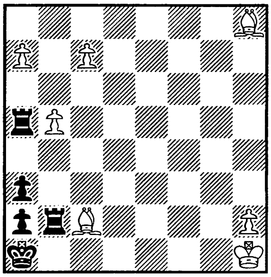


803

RUTBERG, Nils
Allgemeine Zeitung 1927

#3

803: 1. ♖b7! ~ 2. ♕g8+/♗~, 1... ♖xe2/♖h5 2. ♗e5 ♗xe5,♖xe5~ 3. ♕g8,♖b2#, 1... ♖f2/♖h6 2. ♗f6 ~ 3. ♕g8/♖b2#, 1... ♖g2/♖h7 2. ♗g7 etc., 1... ♖h4 2. ♗d4 etc., 1... ♖h3 2. ♗c3 etc., (1... ♔b1 2. ♘a3+ ♔a2 3. ♕g8#).



804

ZALKIND, Lazar B.
Zadachi i etyudi 1929

#4

804: 1. c8♖! ♖a4(,♖xb5,a6,xa7) 2. ♖d8(e8,f8,g8) ♖d4(e5,f6,g7) 3. ♖x♖.

★ **Other example** 151.

→ ***See also:*** *Direct Combination; Logical Combination.*

≡ **Aliases:** Indirect Maneuver; Indirect Play.

INFINITE BOARD [F]

Fairy condition. A normal 2-dimensional board, but it is conceived to stretch infinitely in every direction.

INFORMAL TOURNEY

"Problems published in many chess magazines and in magazines devoted exclusively to problems compete in these. The problems are seen and solved by the magazine's readers, and all those of the same type (e.g. mates in two) published within a specified period, usually a year, are arranged in order of merit by the judge, whose name should be made known before the beginning of the period in question." (John M. Rice in *Chess Wizardry: The New ABC of Chess Problems*, Batsford, 1996).

INHIBITION [E]

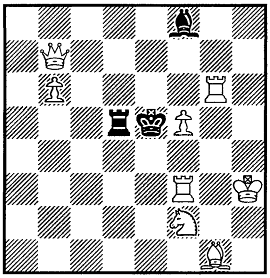
Tactical idea in endgame study, connected with the struggle for space. One of the sides sacrifices its piece (or Pawn) in order to prevent the movement of enemy Pawn from reaching the promotion square, to limit the mobility of adversary's pieces, etc.

INITIAL POSITION

A starting position of a chess problem or endgame. The arrangement of pieces on chess diagram before the first move.

INITIAL THREAT

Same as Threat, Primary: In a direct mate or self- and reflexmate problems White's threat that is posed by the key and calls for an immediate reply. If one of Black's defences is a random move by a piece, and the move is not a refutation, White's mate to that move is a *secondary threat* (Threat, Secondary).



805

LAWS, Benjamin G.
1.pr North Figaro 1888

#2

805: 1. ♖d6! ~ 2. ♕xd5#, 1... ♖~ 2. ♗h2#, 1... ♖d4 2. ♖e6#, 1... ♖xd6 2. ♘g4#, (1... ♔xd6 2. ♕c7#, 1... ♗xd6 2. ♕g7#) ◆ Initial threat 2. ♕d5#, secondary threat 2. ♗h2#, which calls for secondary defences 1... ♖d4,♖xd6.

INTERFERENCE

Interference occurs whenever a piece stands between the squares of occupation and action of a second piece. While bi-color interferences were simply recognized as line closings and shut-offs, theoreticians paid special attention to monochrome interferences.

One can distinguish between:

(1) Active interference
(2) Passive interference (self eclipsing)

And one can also, in another way, distinguish between:

(1) Primary (primitive) interference
(2) Secondary interference

Neo-German *Logical school* gives a special treatment to critical themes in *indirect combinations* in attack, which show White forcing the harmful interference of the active power of one black piece by means of the passive power (the Mass) of a second black piece.

The interference move may be forced in two different ways, either by a sacrifice on the critical square, or by some outlying threat quite unrelated to the critical square. The two alternatives give us four different themes, according as we are dealing with pieces of like or unlike motion, viz:

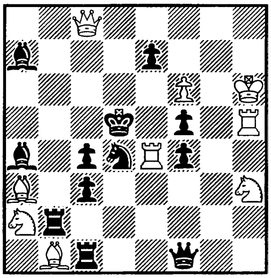
Interference	Pieces of unlike motion	Pieces of like motion
Forced by a Sacrifice on the critical square	Nowotny	Plachutta
Forced by a Threat unrelated to the critical square	Grimshaw	Holzhausen

(F. Palatz & A. W. Mongréiden: *"Antiform"*, 1929)

There are specifically themes which involve mutual interference:

(1) *Grimshaw* Type, interference between pieces of unlike motion (Proto-Grimshaw ♖/♗ and Pawn-Grimshaws ♗/♙ (*Pickabish theme*), ♖/♙ (*Nešić theme*) and ♕/♙ (*Kubbel-Grimshaw theme*);
(2) *Wurzburg-Plachutta* Type, i.e. interference between pieces of like motion;
(3) interferences of Type *Nowotny* and *Plachutta*, with a sacrifice on the intersection of the pieces.

The types with one-sided interferences involve all interfereces in which only the interference of the other piece is exploited, i.e. Holzhausen type with an intersection of pieces with like motion (♖/♖,♕/♖ and ♕/♗, either direct interference or interference preceded by a critical decoy. It is to be noted that particularly in New German School all interferences which involve a critical decoy of the other piece are called (critical) Grimshaws.



806

WURZBURG, Otto
Pittsburgh Leader 1909-10

#2

806: 1. ♕c7! ~ 2. ♖e5#, 1... ♘f3 2. ♘xf4#, 1... ♘e2 2. ♕xc4#, 1... ♘c2 2. ♘xc3#, 1... ♘b3 2. ♘b4#, 1... ♘b5 2. ♕b7#, 1... ♘c6 2. ♕d7#, 1... ♘e6 2. ♖xf5#, (1... exf6 2. ♕f7#) ◆ 7 interferences by b♘d4.

★ **Other examples:** 114, 203, 460, 585.

INTERFERENCE, ACTIVE

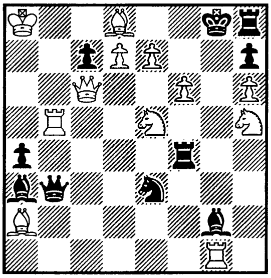
The interfering unit is moving onto the point of intersection. For example, **1033** shows five active interferences by black Pawns.

★ **Other examples:** 133, 1614.

→ *See also: Interference, Passive.*

INTERFERENCE, COMPLICATED

In defence, Black unpins his piece by interference, simultaneously causing harmful interference on the pin-line.



807

BOGATYREV, Lev
1.pr Komsomolskaya pravda 1928

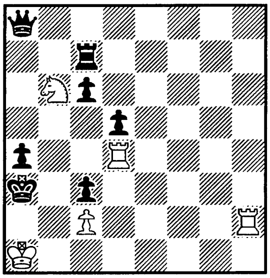
#2

807: 1. ♖**b8!** ~ 2. ♗xc7#, 1... ♘c4 2. ♕d5#, 1... ♘d5 2. ♕e6#, 1... ♖c4 2. f7#, (1... ♗xe7,♖xf6 2. ♗xe7,♘xf6#).

INTERFERENCE, DOUBLING

A *logical combination*: White's *main plan* fails, because black piece can come to rescue. With his *foreplan* White *ad-decoys* (*Hinlenkug*) Black for doubling with a weaker piece in front. Now

Black's stronger piece is obstructed, and the weaker piece is unable to defend.



808

SCHADE VAN WESTRUM, Louis Ceril
Thema-Boek 1948

#3

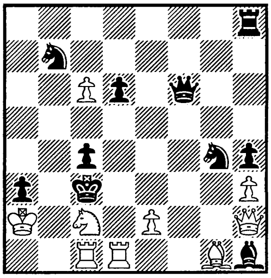
808: 1. ♖h3? ♕a5! ◆ **1. ♖hh4!** (2. ♖xa5+), 1... ♖a7 2. ♖h3 ~ 3. ♖xc3#.

INTERFERENCE, MIXED THEME

Interference of the opponent's line-mover.

INTERFERENCE, PASSIVE

A unit is by standing still using its mass to block a line-piece's way beyond the square it occupies.



809

MAKARONETS, Leonid
4.hm Olympic Tourney 1980

#3

809: 1. ♗b6! (2. ♘xa3+ ♔b4 3. ♖xc4#), 1... d5/♗d5 2. ♕(x)d6 ♕xd6 3. ♗d4#, 1... ♗e4 2. ♕f4 ♕xf4 3. ♗d4#, 1... ♘e3 2. ♕f2 ♕xd2 3. ♗d4#.

★ **Other examples:** 133, 657, 1417.

→ *See also: Argüelles Theme; Eclipse Theme; Interference, Active; Seilberger Theme.*

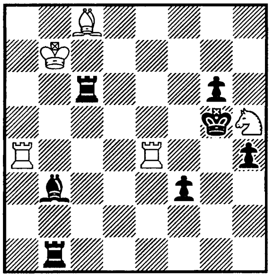
INTERFERENCE, PRIMARY

Interference where the opposite side uses the - impossibility of the interfered piece to move beyond the interfering piece. Grimshaw interference is an example.

→ *See also: Interference, Secondary.*

INTERFERENCE, RECIPROCAL

In two lines of play two pieces (of either colour) alternatively interfere with two line-movers (also of either colour).



810

ABDURAHMANOVIĆ, Fadil
4.pr Gradite1 TT 1976

h#2 2111

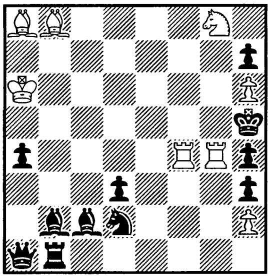
810: **1.** ♖e6 ♖ec4 2. ♔f5 ♖a5# ◆ **1.** ♖c4 ♖e6 2. ♔g4 ♖e5#.

INTERFERENCE, SECONDARY

Interference where the opposite side uses the necessity of the interfering piece to move away. Zipperlin theme is a good example.

INTERMEDIATE PLAN

An English equivalent to German's *"Zwischenplan"*, a concept of the New German (or logical) school: A preparatory intermediate maneuver that is necessary for White before he is able to take advantage of the error of Black's defence and carry out his original plan.



811

SICKINGER, Peter
2.pr National Ty 1976

#8

811: Thematic try and main plan: 1. ♖f5+? ♔xg4 2. ♘h6?? 1. ♘f6+? ♔xh6 2. ♘g8+ ♔h5 3. ♖f5+, but 1... ♗xf6! ◆ **1. ♗c6!** (2. ♗e8#) **♖e1 2. ♗e5! ♖xe5 3. ♘f6+ ♔xh6 4. ♘g8+ ♔h5** and now the intermediate plan: **5. ♗e8+! ♖xe8 6. ♖f5+ ♔g4 7. ♘h6#.**

INTERPOSITION

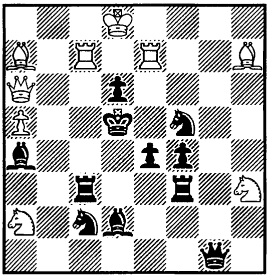
A special kind of interference in which Black man moves, in defence, either:

(a) between the threat piece and its mating square (**812**);

(b) on a white pin-line (**813**);

(c) on a white line of guard (**814**).

(The term and definition: Jeremy Morse, *"Tasks and Records"*, p.158.)

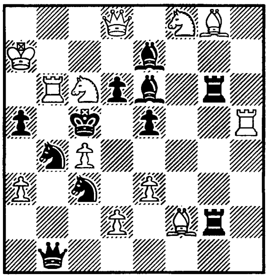


812

DOUKHAN, Gerard
Sp. cm The Problemist 1974

#2

812: **1. ♕e2!** ~ 2. ♕xe4#, 1... ♘fe3 2. ♗xe4#, 1... e3 2. ♕xf3#, 1... ♕e3 2. ♗g8#, 1... ♖fe3 2. ♘xf4#, 1... ♗e3 2. ♘xc3#, 1... ♖e3 2. ♕c4#, 1... ♘ce3 2. ♘b4# ◆ Interposition type 1.

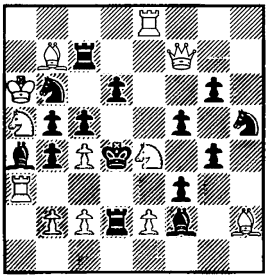


813

LOSHINSKY, Lev I. ;
PIMENOV, Sergey ;
UMNOV, Evgeny I.
Die Schwalbe 1930 / (v)

#2

813: **1. ♘xa5!** ~ 2. d4#, 1... ♖2g5 2. e4#, 1... ♖6g5 2. ♘xe6#, 1... ♗g5 2. ♕xd6#, 1... ♗f5 2. ♘b7#, 1... ♗d5 2. ♘d7#, 1... ♕f5 2. axb4#, 1... d5 2. ♕xe7#, 1... ♘cd5 2. ♖b5#, 1... ♘bd5 2. ♖c6#. ◆ 9 interpositions of type 2 (at the price of unprovided flight and check).



814

STOCCHI, Ottavio
cm Grantham Journal 1933

#2

814: **1. ♘g5!** ~ 2. ♘e6#, 1... ♗g3 2. e3#, 1... g3 2. ♘xf3#, 1... ♘g3 2. ♕f6#, 1... f4 2. ♖e4#, 1... ♗b3 2. ♘xb3#, 1... b3 2. c3#, 1... ♖d3 2. ♖xd3#, 1... ♖c6 2. ♘xc6#, 1... ♘d5 2. ♕xd5#, 1... d5 2. ♗e5# ◆ 10 interpositions type 3, on three lines.

INTERSECTION

The square where the two lines of action meet. In critical play it is also called a critical square.

≡ **Aliases:** Cutting-Point; Schnittpunkt (Ger.).

"INTIMIDATED KING" TYPE

Black King has not more than a Pawn or two to support him, and the solution is merely King-hunt. Term coined by Sam Loyd describing many compositions of the late 19th century, when composers had learnt to obey the principles of economy and composed technically better than their predecessors, but new ideas were infrequent. At that time, *Miniature* compositions enjoyed great popularity to the extent that von Holzhausen later called it "a miniature epidemic".

INTRODUCTORY PLAY [E]

A sequence of initial moves in the solution of an endgame (or a moremover) the aim of which is to support the author's idea, or hide it, or to make the solution more difficult, etc.

However, an artificial prolongation of the play should be avoided, considering the principle of economy of time (see economy).

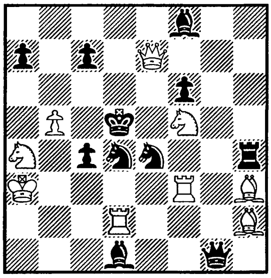
INTUITIVE COMBINATION

"The combination which may be perceived only as a whole, in a flash of intuitive insight, as it were" (A. C. White).

INVERSE THIRD DEGREE THEME

A combination of two opposite correction types: the (secondary) *arrival threat* (*Threat, Arrival*) is equal to the primary *removal threat* (*Threat, Removal*), thus the secondary (removal) correction can be counted as a tertiary threat in this mixture. In **815** the move 1...♘c5 carries the general error of this Knight's random move, but corrects the primary arrival (to f8-a3 line) error of 1...c5. Technically it is at the same time a primary and a secondary defence, and the simple math tells that 1...♘d6 is simultaneously a secondary (removal) defence, and a tertiary (arrival) defence.

815: **1. ♖e3!** ~ 2. ♖xd4#, 1... c5 2. ♕f7#, 1... ♘c5!(=♘e~) 2. ♘c3# (2. ♕f7?), 1... ♘d6!! 2. ♕e6# (2. ♕f7?, 2. ♘c3?).



815

WHITE, Alain C.
Chess Correspondent 1947

#2

INVERSION [E]

In studies a form of transposition that occurs when two white moves may be played in either order with no difference in the result. Although a flaw, often inversions are not considered serious.

INVERTED DALTON THEME

The key pins one black and selfpins one white pieece. In defence black pinned piece unpins white selfpinned piece which gives mate.

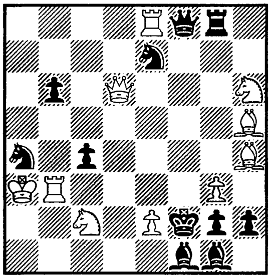
★ **See example** 665.

INVERTED ROELS THEME

A two-move theme which, just like its proto-form *Roels Theme*, has two forms, both having the common feature that in defence Black meets the threat by pin of white piece, but:

Inverted Roels 1. Black injures himself by opening of white line toward a square in the black *King's field* allowing White to close another white line toward that square on mating move (which equals to *Theme B*).

Inverted Roels 2. Black injures by self-block, and White can now close another white line toward that square on mating move (which equals to *Theme B2*).



816

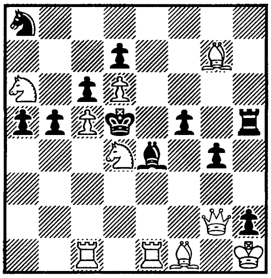
ELLERMAN, Arnoldo
2402. Il Problema 1934

#2

816: 1. ♕b4! ~ 2. ♕e1#, 1...♘e~ 2. g4#, 1... ♘g6 2. ♘g4#, 1... ♘f5 2. ♖f3#, (1... c3,♘c3 2. ♕d4,♕xb6#).

INVERTED RUPP THEME

The key unpins one white and one black piece. In defence black unpinned piece pins unpinned white piece, but also re-pins itself.



817

KAAMSTRA, Hendrik H.
538. De Problemist 1934

#2

817: 1. ♘f3! ~ 2. ♕a2#, 1... ♝xf3 2. ♖cd1#, 1... ♝~ 2. ♖e5#, (1... b4,♘b6 2. ♗c4,♘c7#).

INVISIBLE MAN [F]

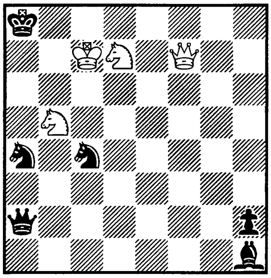
Fairy chess variant. The player on the move may reveal an invisible man on every vacant square where it does not give check. The player has to make his move with the revealed man. If the player has no other legal moves, he has to reveal the invisible man. Both players must tell the exact number of invisible men at the start of the game. Fairy pieces are allowed, if the players agree on that.

⌛ Invented by A. S. M. Dickins in 1966.

ISARDAM [F]

Fairy condition. Any move leading to a *Madrasi chess* paralysis is illegal. If the King is protected by a friendly piece then the attack by an enemy piece of the same type as the guarding piece is not a check. See **818**.

Isardam Type B: A move which does not threaten to capture the King is illegal if it leaves a piece threatening an opposite piece of the same kind. See **819**.

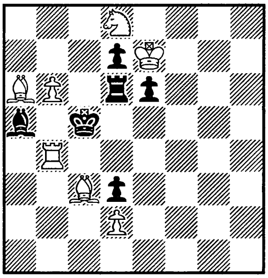


818

MEYENFELDT, Fritz
The Problemist 1995

#2 Isardam

818: **1. ♕g8?** (♕f8?,♕e8?) ♘ab2! 2. ♕a8? ◆ **1. ♔b6!** (2. ♘c7#), 1... ♕b1 2. ♕e8# (2... ♕e4?), 1... ♕b2 2. ♕g8# (2... ♕g2?), 1... ♕b3 2. ♕f8# (2... ♕f3?).



819

MAKKAI, Edmund ; LŐRINC, Juraj ; CRIŞAN, Vlaicu
12.hm Phénix 1997 / dedicated to D. Blondel

#2 Isardam Type B

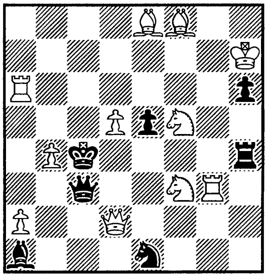
819: **1. ♗e5!** (~), 1... ♖c6 2. ♖c4#, 1... ♖d5 2. ♖b5#, 1... ♗xb4 2. ♗xd6#, 1... ♗xb6 2. ♗d4#, 1... ♔xb4 2. ♗c3#, 1... ♔d5 2. ♖d4#.

ISAYEV COMBINATION

Black defence against an interference threat (i.e. mating move with closure of white line) closes another white line, but also opens a new white line so that another interference mate is possible.

This is actually a combination of *Theme A* and *Theme B*.

⌛ Leonid A. Isayev (1899-1932).



820

ISAYEV, Leonid A.
Zadachi i etyudi 1928

#2

820: **1. ♖a5!** ~ 2. ♗b5#, 1... ♕d3 2. ♖c5#, 1... ♕d4 2. ♘d6# ◆ etc.

★ **Other examples:** 645, 1539.

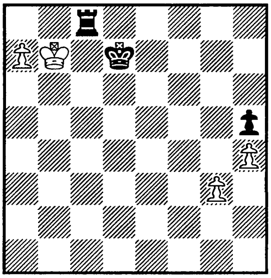
ISOLATED PAWN [E]

A Pawn which has no friendly Pawn on an adjacent file. An isolated Queen's Pawn is often called an *isolani*. Isolated Pawns are usually a weakness because they cannot be protected by other Pawns.

≡ **Alias:** Isolani.

ITALIAN SCHOOLS [E]

The early study schools were the so-called Salvio's school (Polerio also influential) in the late 16th and early 17th century, and The New Italian School in the latter half of the 18th century, represented by the Modenese (Lolli, del Rio, Ponziani) and Cozio.

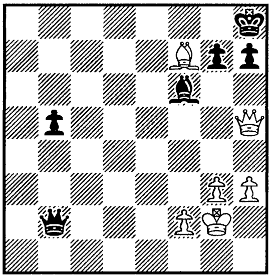


821

POLERIO, Giulio Cesare
ca. 1590

Black to move wins, White to move draws

821: BTM: 1... ♖a8! 2. ♔xa8 ♔c7! 3. g4 hxg4 4. h5 g3 5. h6 g2 6. h7 g1♕ 7. h8♕ ♕g2# ◆ WTM: **1. a8♕** ♖xa8 2. ♔xa8 ♔e6 3. ♔b7... 6... ♔xh4 7. ♔f3 =.



822

DEL RIO, Ercole
Sopra il Giuoco degli Scacchi 1750

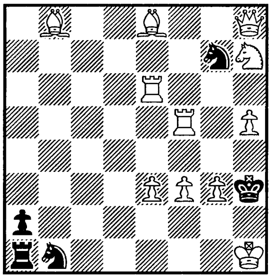
=

822: **1. ♗g8!** h6 2. ♕e8 ♕e5 3. ♗e6+ ♔h7 4. ♕g8+ ♔g6 5. ♗f7+ ♔f5 6. ♕h7+. ◆ To stop the cook **1. ♕c5** the Pb5 should be placed on b6 (Breuer).

IWANOW THEME [S]

Reciprocal *dual avoidance* with Black-White line opening.

⌛ Eugeniusz Iwanow (1933).



823

IWANOW, Eugeniusz
1.pr Problemista 1966

s#2

823: **1. ♗d7!** (~), 1... ♘xf5 2. ♖f6 (♖~?), 1... ♘xe6 2. ♖f6 (♖~?), 1... ♘e8 2. ♕xe8 (♗xe8?), 1... ♘xh5 2. ♘f6 (♘f8?).

JABBER [F]

Fairy piece. A *Jibber* that is able to capture on the cell before the hurdle.

JAVA THEME

After Black's defence White has an apparent possibility of two mates, each of which alternatively cuts one or another white line-mover which controls a square in the black *King's field*. Black closes one of these lines so that White cannot close another. This could be understood as an (active) *dual avoidance* form of *Theme A*. Although often quoted as a "prototype" **824** is not the oldest presentation of theme.

A special form of the theme is **capture-Java** which occurs when defences are captures rather than interferences.

Furthermore, some more specific forms have been defined:

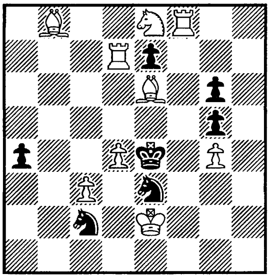
(1) **Java in full form**: with 2 distinct flights. This form can be seen in **825**, probably the first example of the theme.

(2) **Super-Java**: In primary and secondary play.

(3) **Java on three lines (and squares)** proposed by H. Albrecht.

(4) **Anti-Java**: Black's defences, which in turn cut one of the two lines of guard to the black King's field, seemingly allowing two continuations, but White has to choose the one that cuts also the other line of guard. This is obviously a three-move scenario, as shown in **826**.

⧗ Defined in 1930 by Harry V. Tuxen (1898-1968) who at that time lived in Java.

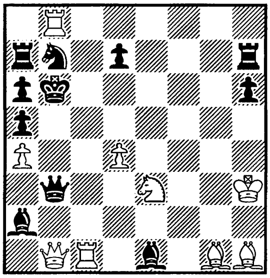


824

TUXEN, Harry V.
Skakbladet 1930

#2

824: **1. ♗g8!** ~ 2. ♖xe7#, 1... e6 2. ♘f6# (2. ♘d6?), 1... e5 2. ♘d6# (2. ♘f6?) ◆ etc.

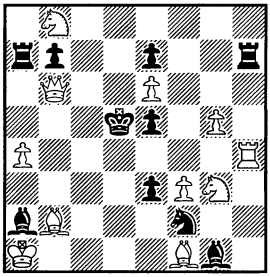


825

MANSFIELD, Comins
Good Companion 1919

#2

825: **1. ♗h2!** ~ 2. ♗c7#, 1... ♗c3 2. ♘c4# (♘d5?), 1... ♗g3 2. ♘d5# (♘c4?), (1... d6 2. ♖c6#).



826

KELLER, Michael ;
ZIRKWITZ, Thorsten
6.pr 181.TT Die Schwalbe 2002

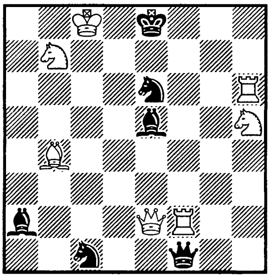
#3

826: **1. g6!** ~ 2. ♕b5+ ♔xe6 3. ♕xe5#, 1... ♘g4 2. ♘e2! (2. ♘e4? e2!) ♔c4 3. ♕b5#, 1... ♘d3 2. ♘e4! (2. ♘e2? e4!} ♔c4 3. ♕b5#, (1... ♖a5 2. ♕xa5+) ◆ Anti-Java.

→ *See also: Dual Avoidance.*

JAVA THEME, CYCLIC

Black closes one white line of guard on black King's field so that White must not close the other two that point at same square(s), i.e. dual avoidance follows the pattern A(B?,C?)- B(C?, A?)-C(A?,B?).



827

KOFMAN, Rafael
1.pr "64" 1934

#2

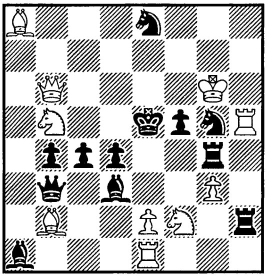
827: **1. ♖h7!** ~ 2. ♖e7#, 1... ♘c5 2. ♘d6^{A}# (♘f6?^{B}/♘g7?^{C}), 1... ♘f4 2. ♘f6^{B}# (♘g7?^{C}/♘c5?^{A}), 1... ♘g7 2. ♘xg7^{C}# (♘c5?^{A}/♘f6?^{B}).

→ *See also: Java Theme.*

JERRARD THEME

Indirect check from each half-pinned (*half-pin*) black piece.

⧗ Ernest Haslam Harvey Jerrard (1890-1978).



828

JERRARD, Ernest
Brisbane Courier 1919

#2

828: 1. ♘c7! ~ 2. ♕c5#, 1...♘g~+ 2. ♘xg4#, 1... f4+ 2. exd3#, (1... ♖xg3/♗e4 2. ♕xd4#, 1... ♘f6/♘xc7 2♕(x)f6#, 1... c3 2. ♘xd3#).

JIBBER [F]

Fairy piece. Moves like a *Grasshopper* but to the cell in front of the hurdle, no null moves.

⧗ C. D. Locock, *Fairy Chess Review* 1937.

→ ***See also:*** *Hamster; Jabber; Jubjub.*

JOINT COMPOSITION

A composition that has more than one author. The innovator of the basic matrix is usually given first, then the contributor(s). There are no strict rules as to how great one's contribution to the outcome must be for deserving the co-authorship.

JOKE PROBLEM

A problem that has been composed to puzzle, lead astray, entertain or amuse the potential solvers with means they rarely come across in serious compositions.

Germans have a term *"Faschingsaufgabe"* for joke problems, because in "Fasching" (Shrove Tuesday, or Mardi gras) they are allowed to do everything foolish.

JOKER [F]

Fairy piece that has no move of its own but takes the powers of the last enemy piece moved.

⧗ Invented by Otto Georg Dehler (1887-1948), revived by D. Pritchard 1942.

JOKER KING [F]

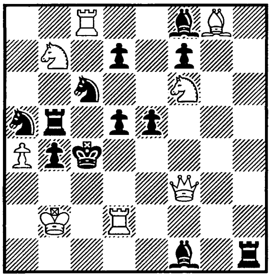
A fairy King that gets the moving potential of the enemy piece that moved last.

⧗ Invented by J. Akenhead and R.J. Darvall.

JÖNSSON 1 THEME

A cyclic change of harmful and advantageous defensive motifs in variations. Reciprocal change of opposite effects is known as *Kinnunen theme*.

⧗ Nils Gustav Helmer Jönsson (1916-).



829

JÖNSSON, Gustav
Arbejder Skak 1951

#2

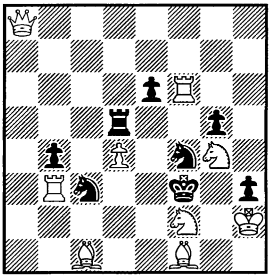
829: 1. ♘xd7! ~ 2. ♘xe5#, 1... b3 2. ♕c3# (square-vacation + unguard), 1... f6 2. ♕e4# (guard + self-pin), 1... ♗c5 2. ♕xd5# (self-unpin + interference), 1... d4 2. ♖c2# (line-opening + self-block).

→ ***See also:*** *Kinnunen Theme.*

≡ **Aliases:** Cyclic Inversion of Effects; Jönsson Theme.

JÖNSSON 2 THEME

In the initial position, at least two black men are pinned. In try (or tries) White unpins one black man which, in turn, unpins another. If there are three thematic pieces, the unpinnings take place in cyclic fashion – which is the case in **830**.



830

JÖNSSON, Gustav
Problem 1960

#2

830: 1. ♖xe6? (2. ♖e3#) ♘~ 2. ♗e2#, 1... ♘d3! ◆
1. ♕a2? (2. ♕/♗e2#) ♖e5 2. ♘xe5#, 1... ♖f5! ◆
1. ♖b2! (2. ♘e5#), 1... ♘e4 2. ♗e2#.

≡ **Alias:** Jönsson 2.

JUBJUB [F]

Fairy piece. *Jabber*, able to make null move when next to a hurdle.

JUDGE

The person (and sometimes a group of persons – a Jury) who evaluates and honors problems submitted to a formal or informal tourney.

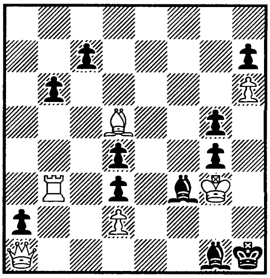
Every national organization may decide on their criteria for the title of national judge. They are allowed to submit an application for the title of International arbiter for chess composition to the *WFCC* on behalf of their member who has judged at least six international tournaments to their conclusion.

There are no formal criteria as to who can act as a judge, especially in national tourneys, but (s)he is expected to have some knowledge of the specific field the tourney concerns.

≡ **Aliases:** Arbiter; Jury.

JUNCTION POINT

A square (the meeting-point) is guarded by at least two Black men. White decoys one man onto the meeting-point (*Hinlenkung*) and other(s) from guarding the square or the mating line (*Weglenkung*), and eventually White gives mate by capturing the piece on the meeting-point. The order in which the decoys take place is often the point of the problem's idea.



831

NOWOTNY, Anton
3.pr London Tourney 1862

#4

831: **1. ♖b5!** (2. ♗xf3+ gxf3 3. ♖xg5), 1... c5 (Weglenkung) 2. ♗a8 (waiting) ♗xa8 (Hinlenkung) 3. ♖b1 (4. ♖xg1#) axb1♕ (Weglenkung) 4. ♕xa8#.

★ **Other examples:** 76, 178.

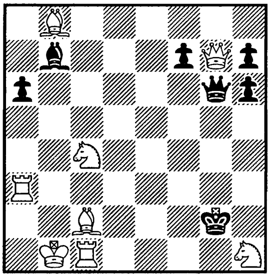
→ ***See also:*** *Treff-Point.*

≡ **Alias:** Treffpunkt.

KAGAN THEME

The key is a *Pelle move* along the pin-line. After that thematic play is the same as in *anti-Gamage 2* (*Anti-Gamage Theme*) theme.

832: **1. ♗f5!** ~ 2. ♕b2#, 1... ♕g5,♕xg7 2. ♗h3# (1... ♕g4 2. ♕xg4#, 1... ♕g3 2. ♕xg3#, 1... f6 2. ♕xb7# = Gamage, 1... ♗f3 2. ♘e3# = Somov 2, 1... ♗e4+ 2. ♗xe4#).



832

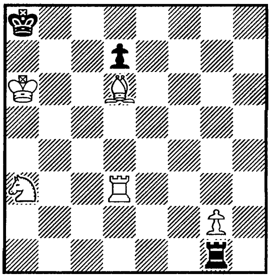
NIETVELT, Gustave J.
1.pr Kagans Neueste Schachnachrichten 1927

#2

KALININ THEME

The key is selected from a number of moves or maneuvers with the similar make up, and Black refutes all of them but one with moves that have a same kind of make up, too. A case of White-Black *duel* and an *option combination*.

⧗ Alexandr K. Kalinin (1914-2004).



833

KALININ, Alexandr K.
"64" 1991

#4

833: **1. ♖b3,♖c3...f3 ♖b1...f1!** ◆ **1. ♖h3!** (2. ♖h8#) ♖h1 2. ♖h2! ♖xh2 3. ♘c4 ~ 4. ♘b6#.

KAMIKAZE [F]

Fairy piece. Disappears when making a capture, along with its captive. The rule cannot be applied to Kings.

⧗ Pierre Monréal (1916-2002), *Problème* 1965.

→ ***See also:*** *Kamikaze Chess.*

KAMIKAZE CHESS [F]

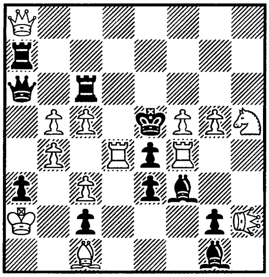
Fairy condition. All units (except Kings) are Kamikaze pieces.

KANGAROO [F]

Fairy piece, a *hopper*. Moves like the *Grasshopper* on Queen lines, but needs two hurdles instead of one.

834: **1. ♕b7!** ~ 2. ♕c7+ ♖d6 3. ♔b2# [3... axb2(♔b8) illegal], 1... ♗f2 2. ♕e7+ ♖e6 3. ♔e2# [3... ♗xe2(♔e8) illegal], 1... e2 2. ♕g7+ ♖f6 3. ♘g3# [3... ♗xh2(♔h8) illegal] ◆

Illegalization of black captures due to self-checking.



834

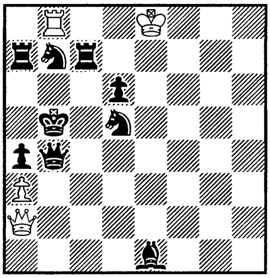
AVNER, Uri
1.pr TT Nunspeet 2002

#3 Circé
♘ = Kangaroo (KA)

KARDOS TYPE [H]

Helpmate with variations branching on Black's first and second moves (m.1.n.1...).

⧗ Tivadar Kardos (1921-1998).



835

VELIMIROVIĆ, Milan
1.pr Mat 1973 / (v)

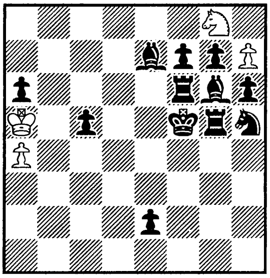
h#2 2131

835: 1. ♔a6 axb4 2. ♘a5^{a} b5#^{A}, 2. ♘c5^{b} ♕c4#^{B}, 2. ♘d8^{c} ♕xa4#^{C} ◆ 1. ♔c6 axb4 2. ♘a5^{a} ♕xa4#^{B}, 2. ♘c5^{b} b5#^{C}, 2. ♘d8^{c} ♕c4#^{A}.

KÁRPÁTI THEME [H]

In a *helpmate* threemover Black makes a promotion and at least one tempo move.

⧗ Aurél Kárpáti (1916-2006).



836

KÁRPÁTI, Aurél
Die Schwalbe 104. TT 1951

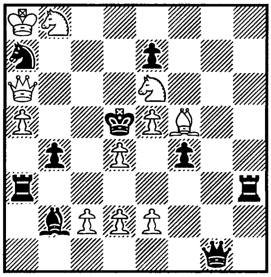
h#3

836: 1. e1♘! h8♘ 2. ♗h7 ♘g6 3. ♔xg6 ♘xe7#.

KARSCH THEME

White conquers two or more "Treffpunkts" (*Junction Point*) in succession.

⧗ Wilhelm Karsch (1899-1973).



837

KARSCH, Wilhelm
Die Schwalbe 1930 / (Scheme)

#4

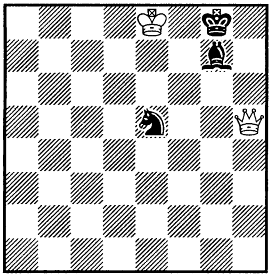
837: 1. d3 (2. c4+/e4+), 1... ♖axd3 2. e4+ fxe3(ep) 3. ♕xd3 ♗xd4 4. ♕xd4#, 1... ♖hxd3 2. c4+ bxc3(ep) 3. ♕xd3 ♕xd4 4. ♕xd4# ◆ Cooks!.

→ ***See also:*** *Junction Point.*

KARSTEDT'S POSITION [E]

One of the two types of positions with the material ♔♗♘ vs ♚♛ in which the side with the light pieces achieves a draw.

⧗ Max Karstedt (1868-1945).

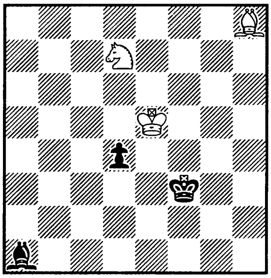


838

KARSTEDT, Max
ca. 1904

= White or Black to play

838: 1. ♕g5 ♔h8 2. ♕h5+ ♔g8=; black to play: 1... ♗h8=. Black has a fortress.



839

SAKHAROV, Boris A. ; KASTNELSON, L.
sp.pr Shakhmatnaya komposizitsiya 1993

=

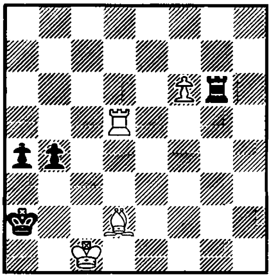
839: 1. ♔f5! (1. ♔e6?.....5. ♔f7 ♕d5–+) **d3 2. ♗xa1 d2 3. ♗h8! d1♕ 4. ♘e5+ ♔g3 5. ♔g6 ♕h1 6. ♔g7** (6. ♗g7? ♕e4+ –+) **♕a8 7. ♔h7 ♕e4+ 8. ♔g8 ♕d5+ 9. ♔h7 ♕e6 10. ♗g7 =.**

→ ***See also:*** *Walker's Position.*

KASPARYAN IMPRISONMENT [E]

White sacrifices Queen in order to decoy a black major piece on a square where it is left with very little space. White is taking advantage of black piece's restricted mobility, forcing either draw or mate.

⌛ Genrikh Kasparyan (1910-1995).

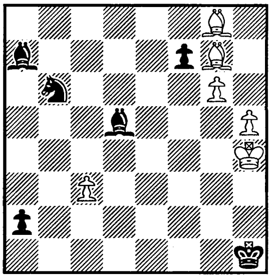


840

KASPARYAN, Genrikh M.
1.pr Shakhmaty v SSSR 1939

+

840: 1. ♗g5 (1. ♖f5? ♖g1+ 2. ♔c2 b3+ 3. ♔c3 b2 4. f7 ♖c1+ 5. ♔d4 ♖c8) **b3 2. ♖d2+ ♔a1 3. f7** (3. ♗e3? b2+ 4. ♖xb2 ♖xf6 5. ♗d4 ♖f1+ 6. ♔c2 a3 7. ♖b1+ ♔a2 8. ♖xf1 stalemate) **♖xg5!** (3... a3 4. ♖d1 ♖d6 5. f8♕ b2+ 6. ♔c2+ ♖xd1 7. ♕xa3#) **4. f8♕ ♖g1+ 5. ♖d1 ♖g2 6. ♕a3+ ♖a2 7. ♖d2!! ♖xa3** (7... b2+ 8. ♕xb2+ ♖xb2 9. ♖xb2 a3 10. ♖b1+ ♔a2 11. ♖b8 ♔a1 12. ♔c2 a2 13. ♔b3 ♔b1 14. ♔a3+ ♔a1 15. ♖..h8) **8. ♖b2 ♖a2 9. ♖b1#.**



841

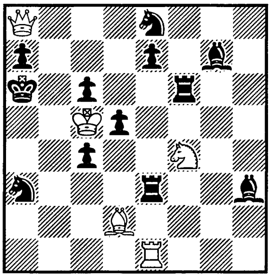
KUZNETSOV, Anatoliy G.
cm Moscow-850 JT 1997

=

841: 1. c4 f6 2. ♗xf6 ♗xg8 3. h6 ♘d7 4. h7 ♗f2+ (4... ♘xf6 5. h8♕ a1♕ (5... ♗d4 6. ♔g3+ ♔g1 7. ♕h2+) 6. ♔g3+ ♗h7 7. ♕a8+) **5. ♔g5** (5. ♔h3?? ♗e6#; 5. ♔g4? ♘xf6+) **♗h4+** (5... ♘xf6 6. h8♕+ =) **6. ♔xh4 ♘xf6 7. h8♕ a1♕ 8. ♔g5+ ♘h7+ 9. ♔h6 ♕xh8 10. g7 ♕xg7+ 11. ♔xg7 =.**

KASSEL IDEA

White's *main plan* carries certain threat which is refuted. The *foreplan* provides White with another way to carry out his plan with help of same threat, and now Black's defence proves insufficient.



842

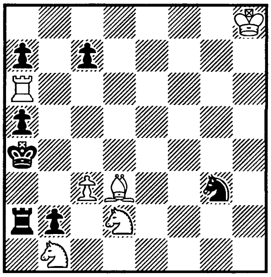
KOZDON, Baldur
1.pr Deutsche Schachblätter TT 1990

#4

842: 1. ♘e6? (2. ♕xc6/♕c8#) ♖b3! 2. ♕c8+, ♕xc6+ ♖b7,♖b6 ◆ **1. ♘d3!** (2. ♘b4+) ♖xd3 2. ♖e6! (3. ♕xc6+/♕c8) ♖b3 3. ♕xc6 ♖b6 4. ♕c8#.

KEEPING A SQUARE FREE

White keeps a thematic square free for another piece. This idea often finds its expression in a hold-form combination.



843

MEREDITH, William
889. Westminster Papers 1877

#3

843: 1. ♖h6!! (2. ♖h4+) c5 2. ♗g6! ♔b5 3. ♗e8# ◆ 1... ♘f5 2. ♘e4 ~ [♔b3] 3. ♘c5# ◆ 1. ♖g6? c5! 2. ♗g6?? – keeping the square free! ◆ 1. ♖f6? ♘e2! 2. ~ ♘xc3! ◆ 1. ♖c6? (2. ♗a6) ♖~!.

→ ***See also:*** *Hold-Form.*

≡ **Alias:** Feldfreihaltung (Ger.).

KEI [F]

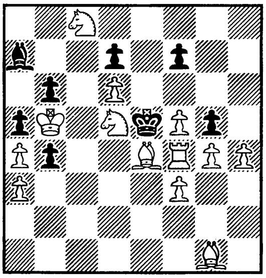
Fairy piece. (Japanese) Knight restricted to moves two ranks forward. Identical to the Knight in Shogi.

≡ **Alias:** Keima.

KEIRANS THEME

In four variations of a threemover White on his second move gives each time different diagonal *flight square* to the black King. Thus, Black's second moves altogether form a *King's star theme*.

⧗ Arturs Keirans (1911-1954).



844

KEIRANS, Peteris
Die Schwalbe 1934

#3

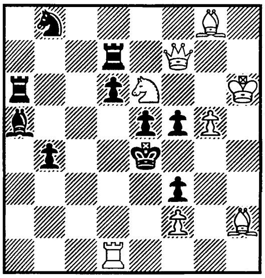
844: 1. ♗f2! (~), 1... gxf4 2. ♘f6 ♔xf6 3. ♗d4#, 1... ♗b8 2. ♘xb6 ♔xd6 3. ♘c4#, 1... gxh4 2. ♗xh4 ♔d4 3. ♗f6#, 1... f6 2. ♘de7 ♔xf4 3. ♘g6#, (1... bxa3 2. ♗e1).

→ ***See also:*** *Star Flight Theme.*

KELLER 1 PARADOX

White moves to a square on which an additional guard has just been placed by Black. (Definition from *FIDE Album*.)

⧗ Michael Keller (1949).



845

KELLER, Michael
1.cm Deutsche Schachblätter 1971

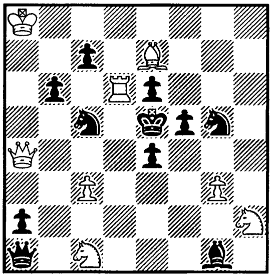
#3

845: 1. ♕f6! ~ 2. ♖d4+ exd4 3. ♕xd4#, 1... ♘c6 2. ♕xe5+ dxe5,♘xe5 3. ♘c5,♖d4#, 1... ♗b6 2. ♘c5+ dxc5,♗xc5 3. ♕xe5,♗d5#, (1... ♖h7+ 2. ♗xh7).

★ **Other example** 1657.

KELLER 2 PARADOX

Two squares are guarded by at least two black units. Black removes a guard from one guard, and White immediately plays to the other. (Definition from *FIDE Album*.)



846

GOUMONDY, Claude
Sinfonie Scacchistiche 1988

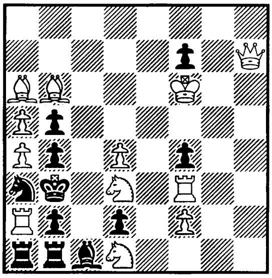
#3

846: *1... ♘h7 2. ♘f3+^{A}, 1... ♘d7 2. ♘d3+^{B} ◆ **1. ♕c6!** (2. ♖d5+), 1... ♘h7 2. ♘d3+^{B} exd3/♘xd3 3. ♘f3^{A}/♖xe6#^{C}), 1... ♘d7 2. ♘f3+^{A} ♘xf3/exf3 3. ♖xe6^{C}/♘d3#^{B}, 1... e3 2. ♖xe6+^{C} ♘cxe6/♘gxe6 3. ♘d3^{B}/♘f3#^{A}.

KETTNER THEME

The black King has a *star flight* (*Star Flight Theme*). Moreover, Black himself makes selfblocks on these squares. **847** shows theme with 6 different mates (maximum so far). So far this task with distinct mates has only succeeded with help of promoted force or some fairy element.

⧗ Karl Werner Kettner (1908-1942).



847

LUTZE, Horst
Danz. Vorposten 1940

#2

847: 1. ♕e4!(~), 1... ♔xa4 2. ♘c5#, 1... ♔c4 2. ♘e5#, 1... ♔c2 2. ♘3xb2#, 1... ♔xa2 2. ♘xb4#, 1... bxa4 2. ♘xc1#, 1... ♘c4 2. ♘xc1#, 1... ♘c2 2. ♕d5#, 1... ♖xa2 2. ♘3xb2#.

KEY

The first move of a solution. A problem which unintentionally has more than one key is said to be cooked.

KEY PIECE

The unit that makes the *key* move.

KEY, AMBUSH

The key is an *ambush* move, i.e. the key piece hides itself behind another piece of either colour.

★ **See examples:** 39, 407, 687, 924, 1107.

KEY, ANTI-CRITICAL

The key piece crosses a square or lines in order to avoid a harmful interference later on that square or on those lines.

★ **See examples:** 73, 355.

KEY, CAPTURE

In direct-mate problems a key that captures a Pawn is allowed, although composers try to avoid it, unless it is thematic or involves a sacrifice, while capture of an officer is out of the question. The sole exceptions to the rule are extreme record problems, which to a large part fall outside the scope of artistic chess compositions. In white-to-play self-mates it is occasionally possible to see a key that paradoxically captures a black piece that would be forced to give mate, if it were Black's turn to move.

KEY, CHECK-PROVOKING

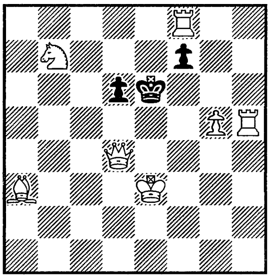
A key that exposes the white King to (new) checks.

★ **See examples:** 170, 308, 309, 398, 401, 657, 663, 700, 1301, 1481.

→ ***See also:*** *Check, Provocation; Steinitz Gambit Theme.*

KEY, CHECKING

The key that gives a check. Checking keys are usually less desirable in short problems, because they limit opponent's choices considerably, unless they give something in return. They are fairly common and more easily tolerated in very long direct mate and selfmate problems. The composer usually resorts to checking key for a specific purpose, some kind of task being one of the most common.

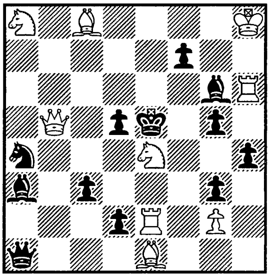


848

LOYD, Samuel
6. La Stratégie 15.2.1867

#2

848: *1... ♚~7 2. ♕xd6#, 1... ♚f5 2. ♕e4#, 1... f5 2. ♕xd6# ◆ **1. ♕g4+!**, 1... ♚e7 2. ♗xd6#, 1... ♚~5 2. ♕e4#, 1... f5 2. exf6 ep.



849

GROENEVELD, Cornelis
cm Probleemblad 1961

#2

849: 1. ♘xg3+? ♚d4,♚d6,♚f6 2. ♗f2,♘f5,♘h5#, 1... ♚f4! ◆ **1. ♘xc3+?** ♚d6,♚f6,♚f4 2. ♕xd5, ♘xd5,♗xd2#, 1... ♚d4! ◆ **1. ♘c5+?** ♚d4,♚d6, ♚f6,♚f4 2. ♘b3,♘b7,♕c6,♕b8#, 1... ♗e4! ◆ **1. ♘g5+?** ♚d4,♚d6,♚f4,♚f6,♗e4 2. ♘f3,♘xf7, ♘h3,♘h7,♖xe4# ◆ 4 x 3 Zagoruiko distributed.

★ **Other examples:** 25, 109, 523, 722, 774, 850, 868, 1471, 1692.

KEY, COMPENSATING

A key that takes something (provides a mate for a flight, pins a black piece), but gives something in return, thus maintaining the balance of the position. *Give-and-take key* (*Key, Give-And-Take*) is an example of a compensating key.

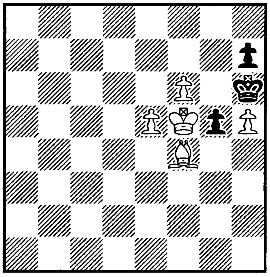
KEY, CRITICAL

The key piece crosses a critical square or line, where later occurs an interference. The critical key may be harmful, and then it is a try, or useful.

★ **See example** 799.

KEY, EN PASSANT

It is a convention (upheld by the Codex) that in a problem or study the en-passant capture as the first move is only allowed if it can be verified through retrograde analysis that opponent's last move was the double-step of the Pawn in question.



850

PELIKAN, Viktor
Shakhmatny listok 1862

#3

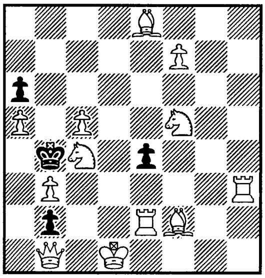
850: **1. hxg6+** ep!, 1... ♚h5 2. gxh7 ♚h4 3. h8♕/♖#.

★ **Other example** 508.

→***See also:*** *Codex.*

KEY, FLIGHT GIVING

A key move that grants black King new *flight square*(s), or more flights than it takes, is considered meritorious in a *direct mate* problem of any length for the obvious reason that one should eventually get the black King mated. The composers of the *English school* considered the flight-gift being equal to a thematic variation. In spite of changing trends and tastes, a flight giving key is still valued.



851

McDOWELL, Michael
The Problemist 1986

#2

851: 1. ♘ce3! (~), 1... ♚xa5 2. ♗e1#, 1... ♚a3 2. ♘c2#, 1... ♚xb3 2. ♕xb2#, 1... ♚c3 2. ♘d5#, 1... ♚xc5 2. f8♕/♗#.

≡ **Alias:** Gift Key.

KEY, FLIGHT TAKING

The key that takes more flights than it gives to the King that is to be mated. It is usually considered bad and composers try to avoid it.

★ **See examples:** 1471, 1481.

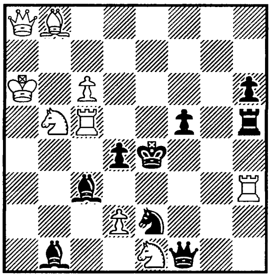
KEY, GIVE-AND-TAKE

The key gives the equal number of *flight squares* as it takes.

★ **See examples:** 226, 319, 1279.

KEY, OPTION

An English equivalent to German's *"Auswahlschlüssel"*. A concept of the New German School, signifying that the correct choice of the *key* move out of other seemingly equal ones is the core of the combination. Although the benefit of the correct choice may appear a few moves later, as well as the drawback of the false one(s), the combination can consist of two moves, and there are a few logical two-mover themes, notably *White correction* (*Correction, White*) and *Threat correction* (*Correction, Threat*).



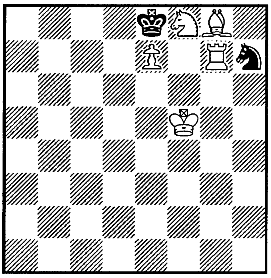
852

RICE, William B.
Hampshire Post 1913

#2

852: 1. ♗c7? (2. ♕e8#), 1... ♛f4! (2. c7??) ◆ **1. ♗d6?** (2. ♕e8,c7#) f4! 2. ♘d6?? ◆ **1. ♗e5?** (2. ♘d6,c7#) ♞f4! 2. ♘d6??,♖e5?? ◆ **1. ♕b7!** ~ 2. ♕e7#, 1... ♛f4 2. c7#, 1... f4 2. ♘d6#, 1... ♞f4 2. ♖e5# ◆ White Queen is trying to mate along e-file or the long diagonal, but Bishop's help fails to an obstacle White has created in his own position. **1. ♕b7!** maintains the balance.

≡ **Alias:** Auswahlschlüssel (Ger.).

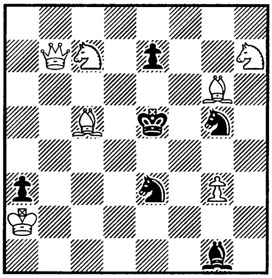


853

KOHTZ, Johannes ;
KOCKELKORN, Carl
Deutsches Wochenschach 1912

#3

853: 1. ♗d5! (2. ♗c6#) ♞xf8 2. ♗f3! ♚d7/♞~/♞d7 3. exf8♕/♗c6/♗h5#., (1... ♞f6 2. ♗c6+) ◆ The equal-looking moves **1. ♗c4?** and **1. ♗d3?** with continuation 2. ♗e2(♗b5+) and ♗d1 (♗a4+) make the sole mistake of not guarding c6 after 2... ♚d7! 3. exf8♕+ ♚c6!.



854

BARTOLOVIĆ, Hrvoje
1.pr Problem 1957

#2

854: 1. ♕**a8?** (2. ♕h8#) ♘xh7! ◆ **1.** ♗**xa3?** (2. ♕b2#) ♔d4! ◆ **1.** ♕**b1?** (2. ♕a1#) ♘c2! ◆ **1.** ♕**b3?** (2. ♕c3#) ♘c4! ◆ **1.** ♕**c8!** ~ 2. ♕h8#, 1... ♘e6(♘g~) 2. ♕(x)e6#, 1... ♘~5,♘g4 2♕(x)f5# ◆ White Queen is aiming at the long diagonal a1-h8, maintaining simultaneously control of the light squares adjacent to black King. Only one move fulfills both requirements without having any negative effects.

KEY, ORDER-RESTORING

A term of the Logical school: a key that improves White's or deteriorates Black's position to such an extent that it cannot be considered being a part of a logical combination.

→ ***See also:*** *Key, Thematic.*

≡ **Alias:** Zurechtstellender Schlüssel (Ger.).

KEY, PARADOXICAL

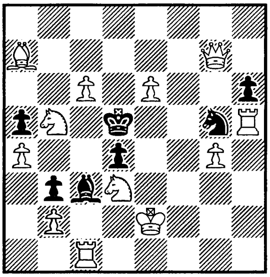
A key that in some respect seems to weaken White's and strengthen Black's position beyond expectations, or is in conflict with common sense by, for instance, giving flight(s) to black King, exposing own King to one or several checks, sacrificing a seemingly important piece, withdrawing a piece from the vicinity of the enemy King, unpinning of a (strong) enemy piece, sometimes making minor promotion, if promotion looks necessary etc.

★ **See examples:** 462, 663.

→ ***See also:*** *Key, Check-Provoking; Key, Sacrificial; Key, Withdrawal.*

KEY, PENDULUM

White swings symmetrically across the black King with the key-piece, and introduces symmetry between the old and new mates.



855

JØRGENSEN, Walther
1.pr Arbejder Skak 1950/I

#2

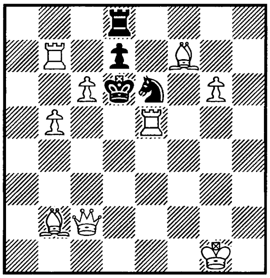
855: *1... ♔xc6 2. ♕d7#, 1... ♔xe6 2. ♘f4#, 1... ♔c4 2. ♕xd4#, 1... ♔e4 2. ♕e5#, 1... ♗~ 2. ♕e5# ◆ **1.** ♕**f8!** (~), 1... ♔xc6 2. ♕a8#, 1... ♔xe6 2. ♘c7#, 1... ♔c4 2. ♕c5#, 1... ♔e4 2. ♕f5#, 1... ♗~ 2. ♕f5#.

KEY, PROMOTION

The key is a Pawn promotion. A promotion key in direct mate problems is usually not good on account of its attacking nature, increasing the power of the side who is supposed to give mate. As a surprise element, especially under-promotion may be acceptable. Other area is task problems. It is better tolerated in selfmates, because Black is the mating party. In studies it may be a normal part of the introductory play.

KEY, PROVISION

A key move that provides for a strong black defence for which there is not a set mate. Often such keys are considered poor, unless White has several alternatives to cope with Black's defence (thematic tries, see **856**). Sometimes the key itself creates the weakness which it simultaneously provides for (option key, see **857**).

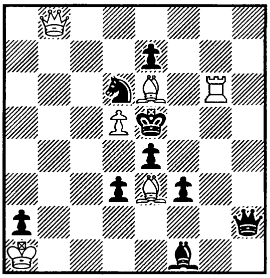


856

SOMMER, Bruno
1.pr Teplitz-Schönauer Anzeiger 1921-2

#2

856: *1... ♖~ 2. ♖xd7#, 1... dxc6 2. ♕xc6#, 1... ♘~ 2. ♕(x)c5#, 1... ♔e7 2. ?? ◆ **1.** ♖**e4?** (1... ♘~ 2. ♗a3#, 1... ♘c5 2. ♕h2#), 1... ♔d5! (2. ♖d4? ♔e5!) ◆ **1.** ♖**e3?** ♔d5! (2. ♖d3? ♔e4!) ◆ **1.** ♖**e2?** ♘c5! (2. ♕h2??) ◆ **1.** ♖**e1!** (~), 1... ♔e7 2. ♕c5# ◆ Option Key with 3 tries.



857

KLETT, Philipp
Schachprobleme 1878

#2

857: *1... ♗/P~2/♕~h 2. ♕b2#, 1... ♗h3/♕~2 2. ♕h8# ◆ **1.** ♖**g3!** (~), 1... ♔f6 2. ♗d4# etc.

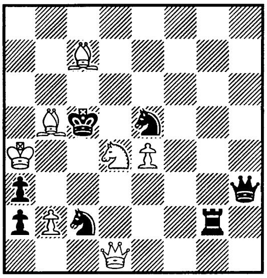
★ **Other examples:** 922, 1606.

→ ***See also:*** *Key, Order-Restoring.*

KEY, SACRIFICIAL

The *key piece* moves under attack of one or more enemy pieces. In old times composers insisted on purity of the sacrifice, i.e. the key piece shouldn't have been *en prise* previously.

A **passive sacrifice** can also be considered a sacrificial key, but in this case only the newly introduced attacks are counted, i.e. along the opened black line, by unpinned black piece, or by the black King if the sacrificed piece stands on a newly granted *flight square*.



858

SHINKMAN, William A.
Dubuque Chess Journal
1873

#2

858: **1. ♕g4!** ~ 2. ♘e6#, 1... ♕xg4 2. ♘b3#, 1... ♘xd4 2. b4#, 1... ♔xd4 2. ♗b6#, (1... ♕b3+ 2. ♘xb3#, 1... ♖/♘xg4 2. ♘e6#) ◆ Active sacrifice of the Queen and passive one of the Knight.

★ **Other examples:** 59, 230, 700.

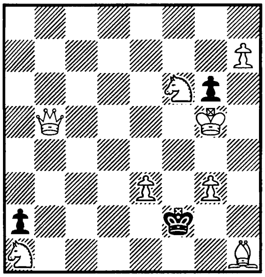
KEY, THEMATIC

The *key* that is (closely) related to the thematic content of the problem, makes the thematic play possible, or is a part of the theme itself.

★ **See examples:** 13, 39, 79, 196, 221, 251, 254, 308, 315, 615, 663, 665, 670, 671, 717, 722, 745, 766, 830, 859, 905, 1048, 1408.

KEY, WAITING

A *waiting move* that doesn't change anything in the initial position but passes the opponent the obligation to move.



859

ZEPLER, Erich
3.hm Dresdner Anzeiger
TT 1930

#3

859: *1... ♔g1 2. ♘g4 ♔xh1 3. ♕f1#, 1... ♔xe3 2. ♘e4 ♔d4 3. ♘c2#, (1... ♔e1 2. ♘e4; 1... ♔xg3 2. ♕~2) **1. h8D?** ♔xe3 2. ♕h2 ♔d4 3. ♕d2#, 1... ♔g1! 2. ♘g4 stalemate; **1. h8♖?** ♔g1! 2. ♘g4 stalemate; ◆ **1. h8♗?** ♔xe3! 2. ♘e4 stalemate; **1. h8♘!** (waiting).

KEY, WITHDRAWAL

A *key piece* moves far away from opponent's King.

★ **See examples:** 657, 1579.

≡ **Aliases:** Key, Remote; Key, Retreating; Remote Key.

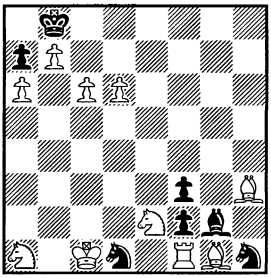
KEYM TYPE [R]

One approach to *partial retroanalysis*. See more under "*Ad Libitum Logic*".

⌛ Werner Keym (1942).

KIEV COMBINATORIAL CHESS [F]

Fairy condition. White plays one form of fairy chess, Black another. Any combination of two fairy conditions is acceptable in a chess problem. In **860** White must obey *Anti-Circe* and Black *Contra-Circe* (*Circe*) rule.



860

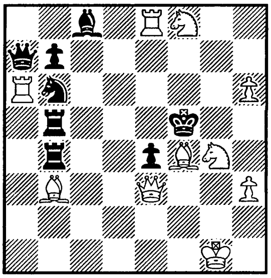
BASISTY, Mark ;
VASILENKO, Andrey ;
FROLKIN, Andrey
Ukrainskiy ezhegodnik
2003

#2 White: Anti-Circe
Black: Contra-Circe

860: **1. ♘b3?**^{A} ~ 2. c7#, 1... ♗xf1!^{a}(w♖a1) ◆ **1. ♔d2?**^{B} ~ 2. c7#, 1... ♗xh3!^{b}(w♗c1) ◆ **1. ♗h2?**^{C} ~ 2. c7#, 1... fxe2!^{c}(w♘g1) ◆ **1. c7!** (~), 1... ♗xf1^{a} 2. ♘b3#^{A}, 1... ♗xh3^{b} 2. ♔d2#^{B}, 1... fxe2^{c} 2. ♗h2#^{C}, (1... fxg1♕/S 2. ♔xd1(=♔e1)#, 1... ♘g3 2. ♖xd1(=♖h1)#) ◆ Vladimirov theme.

KIEV THEME

Synthesis of *White combinations* and *Black correction*. Black defends in one phase with his thematic piece's *random move*, in the other phase with a move to a particular square, taking advantage of White's *error*.



861

MELNICHENKO, Viktor A.
pr Patriot Batkivshini 1978

#2

861: 1♗f~? ~ 2. ♕f4#, 1... ♕b8! ◆ **1. ♗e5!?** ♘d5! ◆ **1.** ♗**d6!?** ♘~! ◆ **1.** ♗**c7!** ~ 2. ♕f4#, 1... ♘~ 2. ♖f6#, 1... ♘d7 2. ♗e6#, 1... ♘d5 2. ♖e5#.

KING

The most important of the chess pieces. Its game-array position is on the 1st (Black's on the 8th) rank on the right side of the Queen. It is allowed to move one step at a time to any adjacent square which is not threatened by an enemy unit or occupied by its own. The major difference to the ancient Indian game is that parrying an attack to the King is obligatory. According to the chess rules, which in this case date back to the 7th century, the side with a threatened King loses, if he cannot make any legal move to defend his King. To checkmate the black King (in self- and reflexmates white King) in a precise number of moves is the objective of modern orthodox problems.

A major change in the King's movement happened during the 16th century, when castling, as we know it today, was gradually introduced. However, King is still not allowed to escape a check into castling, not even move across (or on) the square threatened by an enemy unit.

King has always been monarch: in chaturanga it was "rajah", in Persia it became "shah", which name also the Arabs adopted.

In Europe the piece became known as King everywhere.

→ ***See also:*** *Castle.*

KING GUIDANCE

This is an approximate translation of the German term *"Hineinziehungslenkung"*, "Decoy to bK" and "sacrifice d'attraction", as *FIDE Album* puts it.

KING, MIRRORED

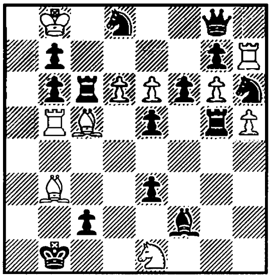
In the initial problem position all the squares around the black or white King are vacant, unoccupied by any unit of either colour.

★ **See examples:** 339, 575, 718, 787, 869, 1268, 1276, 1361, 1433, 1475, 1583.

→ ***See also:*** *Mate, Mirror; Mirror Stalemate.*

KING-HUNT THEME

Nowadays an uncommon problem-type, reminiscent of the old Arab *Mansubat*, in which Black's defence consists of escaping of checks, which White is forced to give recurrently because of the delicate position of his own King.



862

VAN GOOL, Johan Christoffel ; CHÉRON, André
Journal de Genève 1977

#69

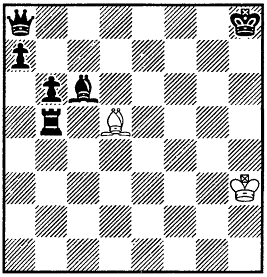
862: 1. ♗c4+! ♔c1 2. ♗a3+ ♔d2 3. ♗b4+ ♔c1 4. ♘d3+ ♔d1 5. ♘xf2+! exf2 6. ♖d5+ ♔c1 7. ♗a3+ 8. ♖b5+ 9. ♗b2+ 10. ♗d4+ 11. ♗e3+ 12. ♖d5+ 13. ♗d2+ 14. ♗xg5+ 15. ♗d2+ 16. ♗b4+! 17. ♗a3+ 18. ♖b5+ 19. ♗b2+ 20. ♗xe5+ 21. ♗f4+ 22. ♖d5+ 23. ♗d2+ 24. ♗b4+! 25. ♗a3+ 26. ♖b5+ 27. ♗b2+ 28. ♗xf6+ 29. ♗g5+ 30. ♖d5+ 31. ♗d2+ 32. ♗b4+! 33. ♗a3+ 34. ♖b5+ 35. ♗b2+ 36. ♗xg7+ 37. ♗xh6+ 38. ♖d5+ 39. ♗d2+ 40. ♗f4+ 41. ♖e5+ 42. ♗e2+ 43. ♗g4+ 44. ♗h3+ 45. ♖g5+ 46. ♗g2+ 47. ♗xc6+ 48. ♗b5+! 49. ♖e5+ 50. ♗e2+ 51. ♗g4+ 52. ♗h3+ 53. ♖g5+ 54. ♗g2+ 55. ♗xb7+ 56. ♗a6+ b5 57. ♗xb5+ 58. ♖e5+ 59. ♗e2+ 60. ♗c4+ 61. ♖d5+ 62. ♗d2+ 63. ♗b4+ 64. ♗a3+ 65. ♖b5+ 66. ♗b2+ 67. ♗a2+ ♔xa2 68. ♖a7+ 69. ♖a1#.

★ **Other example** 1365.

KING-WALK [H]

In a *helpmate* in three or more moves, one or both side's play consists essentially or solely of the moves of their King, Black's on the mating square, White's usually in the neighborhood.

863: 1. ♔g7 ♔g4 2. ♕h8 ♔f5 3. ♔f8 ♔e6 4. ♔e8 ♔d6 5. ♔d8 ♔xc6 6. ♔c8 ♔xb5 7. ♔b8 ♔c6 8. ♔a8 ♔c7#.



863

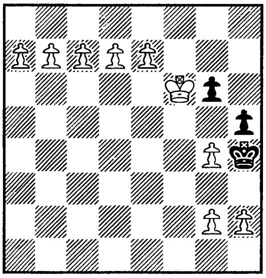
GEISSLER, Norbert
3.hm Rochade Europa
1997

h#8

★ **Other example** 305.

KINGS&PAWNS

A problem where only Kings and Pawns are on the board. Peter Kniest called them jokingly *"Kindergartenprobleme"*.



864

NEŠIĆ, Milivoj S.
Mezija 1994

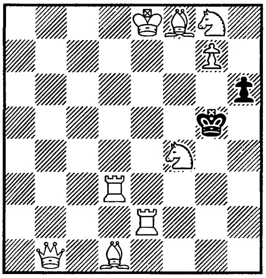
#2

864: 1. a8♕,a8♖,b8♕,b8♖,c8♕,c8♖,d8♕,d8♖, e8♖ g5! ◆ **1. e8♕!** (~), 1... ♔xg4 2. ♕e4#, 1... hxg4 2. ♕h8#, 1... g5 2. ♕xh5# ◆ A "concurrent" 9x2 Zagoruiko.

★ **Other examples:** 448, 1556.

KING'S CROSS THEME

King makes a move to all four adjacent vertical/lateral squares.



865

LATZEL, Gerhard
1.pl Netherlands – Germany 1955

#2 b) ♔e8→h8

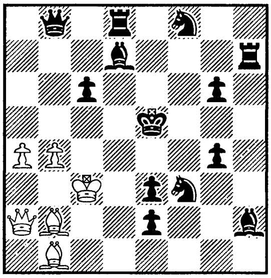
865: a) **1. ♘g6!** (~), 1... ♔xg6 2. ♖d5#, 1... ♔h5 2. ♖g2#, 1... ♔f5 2. ♖g3#, 1... ♔g4 2. ♖e5#., (1... h5 2. ♖g3#) ◆ b) **1. ♘xh6!** (~), 1... ♔xh6 2. g8♕,♖#, 1... ♔h4 2. ♗e7#, 1... ♔xf4 2. ♕c1#, 1... ♔f6 2. ♗e7#.

★ **Other examples:** 398, 559, 849, 866.

≡ **Aliases:** Cross Pattern; Cross-Flight.

KING'S CROSS, EXTENDED

King makes a move to all four adjacent vertical/lateral squares and each time proceeds yet another move in the same direction.



866

MOCHALKIN, Oleksandr V.
1.pr St Petersburg Ty 1994

h#2 4111

866: 1. ♕d6 ♔b3+ 2. ♔d5 ♔a3# ◆ **1. ♖e7** ♔c4+ 2. ♔e6 ♔c5# ◆ **1. g5** ♔d3+ 2. ♔f5 ♔xe3# ◆ **1. ♗f4** ♔c2+ 2. ♔e4 ♔c1#.

KING'S FIELD

The square where a King is and the eight surrounding squares.

KING'S FLIGHT

A move of the (usually black) King to the *flight square*.

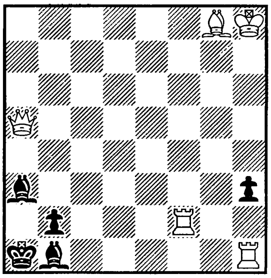
KING'S MARCH THEME

The major part of the solution consists of either King's (or both Kings') long march(es) to its (their) destination(s).

★ **See example** 1505.

KING'S STAIRCASE THEME

Movement of the King in the zigzag path from its initial position (and possibly back).



867

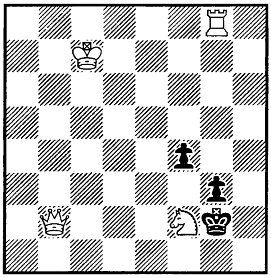
PAULY, Wolfgang
Deutsches Wochenschach
1918

s#23

867: **1.** ♔g7 h2 2. ♔f7 ♔a2 3. ♔f6+ 4. ♔e6 5. ♔e5+ 6. ♔d5 7. ♔d4+ 8. ♔c4 9. ♔c3+ ♔a1 10. ♗h7 ♔a2 11. ♖xb2+ ♔a1 12. ♖b8 ♔a2 13. ♗g8+ ♔a1 ♔c4 14... 19. ♔f6+ 20. ♔f7 ♔a2 21. ♔g7+ ♔a1 22. ♕c3+ ♗b2 23. ♔h8 ♗xc3#.

KING'S STAR THEME

The black King visits all four diagonal *flight squares*.



868

LOYD, Samuel
1.pr Chess Monthly 1857

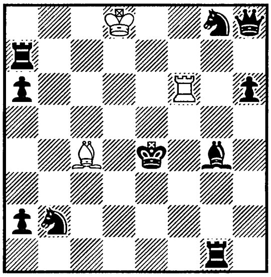
#3

868: **1.** ♘g4+!, 1... ♔h1 2. ♕h2+ gxh2 3. ♘f2#, 1... ♔h3 2. ♘h2 gxh2 3. ♕h8#, 1... ♔f3 2. ♕c2 g2 3. ♕d3#, 1... ♔f1 2. ♖a8! ~ 3. ♖a1#, (1... ♔g1 2. ♖d8,♖a8).

★ **Other examples:** 222, 313, 417, 788, 855, 865, 1514.
= **Alias:** Star Flights.

KING'S STAR, EXTENDED

King makes a move to all four adjacent diagonal squares and each time proceeds yet another move in the same direction.



869

MEINKING, Daniel
3.hm U. S. Problem Bulletin 1994

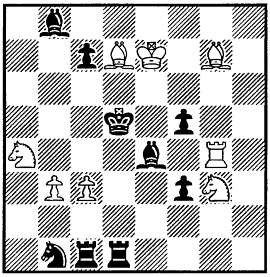
h#3.5 0411....

869: 1... **♖e6+** 2. ♔f5 ♖e4 3. ♔g6 ♗d3 4. ♔h7 ♖e7#, 1... **♖c6** 2. ♔f3 ♗xa6 3. ♔g2 ♗b7 4. ♔h1 ♖xh6#, 1... **♗f1** 2. ♔d5 ♖f3 3. ♔c6 ♗g2 4. ♔b7 ♖b3#, 1... **♗f7** 2. ♔d3 ♖f5 3. ♔c2 ♗g6 4. ♔b1 ♖f1#.

KINNUNEN THEME

A reciprocal change of harmful and advantageous defensive motifs in variations. Cyclic change of opposite effects is known as *Jönsson 1 Theme*.

⧖ Jorma Kinnunen (1910-1937).



870

KINNUNEN, Jorma ; SOLA, Pentti
1.pr Suomen Tehtäväniekat TT 1935 / (v)

#2

870: **1.** ♘h5! (2. ♘f4#), 1... ♗d3 2. ♖d4 , 1... ♗c2 2. c4# square-vacation+interference ◆ 1... c6 2. ♗e6#, 1... c5 2. ♘b6 line-opening+self-block.

★ **Other example** 829.
→ ***See also:*** *Jönsson 1 Theme; Vice Versa Theme.*

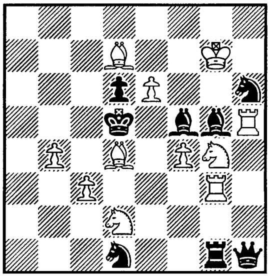
KISS THEME

Cyclic shift of the keys and mates in 2 or more variations (see the pattern).

⧖ János Kiss (1909-1999).

Pattern:

Kiss			
1	~	a	b
A		B	C
B		C	A



871

KISS, János
1-2.pr Pravda-Tirnavia 1984

#2

871: **1.** ♗f6?^{A} ~ 2. c4#, 1... ♗d3 2. ♖xd3#^{B}, 1... ♗xf6+ 2. ♘xf6#^{C}, 1... ♕e4! ◆ **1.** ♖**d3!**^{B} ~ 2. c4#, 1... ♗xd3 2. ♘f6#^{C}, 1... ♗f6+ 2. ♗xf6#^{A}.

KISS, COMPLETE

Cyclic changes between key and 2 mates in 3 phases. This form has so far been achieved only in a (very) fairy form.

Pattern:

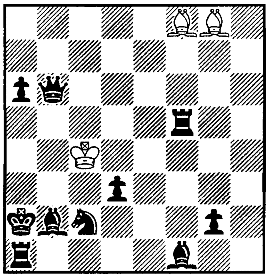
Complete Kiss			
1	~	a	b
A		B	C
B		C	A
C		A	B

≡ **Alias:** Kiss, 3x3.

KLASINC THEME [H]

Switchback of the piece which previously opened the gate for a friendly or adversary line-mover.

⌛ Recognized as theme by Marko Klasinc (1951) who stipulated it for one round of *Liga Problemista* 1982.



872

FOX, Charles M.
1.pr Chess Amateur 1922

h#3

872: 1. ♗e5 ♔d5 2. ♕b1 ♔e6 3. ♗b2 ♔xf5#.

KLING COMBINATION

Black defends himself against the white maneuvers by voluntary incarceration. This black initiative forces a white counter-move.

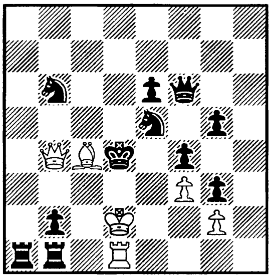
Theme has been discovered in 1849 (a draw study by J. Kling in *"Chess Euclid"* – see **873**), more than half a century before the critical move was recognized. Today it is understood that Kling combination consists of a *critical move* of the piece followed by its blocking, most often by a Pawn, with the idea of defending by a stalemate. In this form Kling combination is a special kind of *Seeberger incarceration*, actually a black *Cheney-Loyd theme*.

⌛ Jacob (Joseph) Kling (1811-1876).

873: 1. ♗f1+ ♘bc4+ 2. ♔e2+ ♖xd1 3. ♕xc4+ ♔xc4 stalemate.

874: 1. ♗b2? (2-4. ♗a3-f8-g7#), 1... ♗h1! 2. ♗a3 2. g2! 3. ♗f8 stalemate! ◆ **1. ♗e5!** ♗h1 2. ♗xg3! etc.

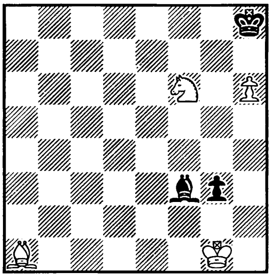
875: 1. ♕a7! (2. ♗b6 ~ 3. ♕xa3) ♖g4 2. ♗b6 g5 3. ♗g1 ♗xg2 4. ♗f2# ◆ White does not prevent Kling but takes advantage of it.



873

KLING, Jacob (Joseph)
Chess Euclid 1849

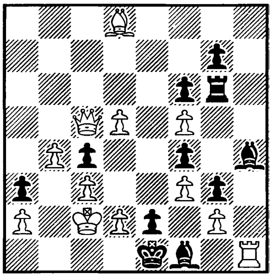
=



874

KOCKELKORN, Carl ;
KOHTZ, Johannes
Leipziger Illustrierte Zeitung 1866

#5



875

SCHIRDEWAN, Ulrich
3. cm Züricher Ill. Zeitung 1932 / (v)

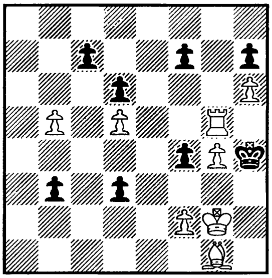
#4

★ **Other examples:** 471, 1470.

→ ***See also:*** *Cheney-Loyd Theme; Seeberger Interference.*

KLING, WHITE THEME

White defends himself against the black maneuvers by voluntary *incarceration*. This white initiative forces a black counter-move. In a direct mate-problem white Kling is impossible, but it is attainable in a study.



876

RINCK, Henry
La Stratégie 1915

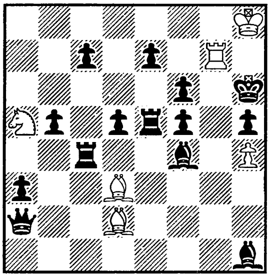
=

876: **1. b6** cxb6 2. ♖h5+ ♔xg4 3. ♖h1 f3+ 4. ♔h2 and White will be stalemated, because Black cannot release him without losing the game.

KLÜVER 1 THEME

The key forces critical move of a black long-range piece, which is then interfered with an anti-critical move of another black piece.

⧗ Hans Klüver (1901-1989).



877

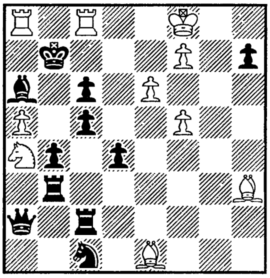
VON HOLZHAUSEN, Walter Frh.
pr 1. Klüver-TT 1919
Deutsches Wochenschach
10.8.1919

#4

877: **1. ♗e2!** (~ 2. ♖h7+) **♖xe2** (critical move) **2. ♘c6** (~ 3. ♘d8) **♖ce4** (anticritical move over d4) **3. ♘xe7** (3. ♘d8? d4!) **♖xe7 4. ♗xf4#**, (1... ♗f3 2. ♗xf3 ~ 3. ♖h7+).

KLÜVER 2 THEME

The White key forces critical move of a black long-range piece preparing its Grimshaw interference. In defence Black opens the line of his own piece but at the same time makes a Holzhausen interference.



878

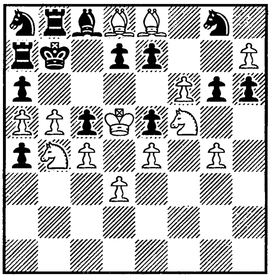
ZEPLER, Erich
pr 2. Klüver-TT
Hamburgischer
Correspondent 1921

#4

878: **1. ♗f1! ♗xf1 2. ♗h4** (~ 3. ♗d8) **♖2c3** (Holzhausen on b♖b3; 2... ♖2c4? = Grimshaw on b♗f1) **3. ♗g3 (3. ♗d8? ♕h2!) ♖xg3 4. ♘xc5#.**

KLÜVER 3 THEME [R]

Anti-critical move in the retrograde analysis in the following form: If Black has played last, his last move would close a white line-mover, which would in further retro play eventually bring White into a retro-stalemate. Therefore White must retract an anti-critical move with that piece. The stipulation should be: White retracts last move and mates in n moves.



879

KLÜVER, Hans
Teplitz-Schönau Congress
Book 1922

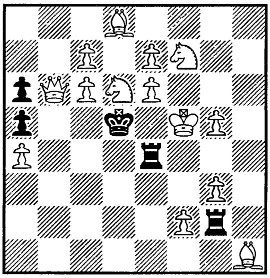
-1 & #2
Analytical Retractor

879: Black has not been able to move last, since g7-g6 would have shut his King's Bishop in and c7-c5 would have shut ♗d8 in. Hence, White has to retract a move that would leave him a legal retro move. Uncapture h3x♕g4 is not possible, because Pg4 must have uncaptured dark-squared Bishop on g3 to allow its move to f8 and Rook's move to h8,followed by g7-g6 and g6x♕h7. The only possibility: **1. ♗b6-d8** (anti-critical), c7-c5 2. ♔d4-d5! e6-e5+ 3. ♘a2-b4 (♔c6-b7) or 3. ♗c5-b6 (♘b6-a8). After retraction ♗b6-d8 can White with **1. bxc6** ep.+ dxc6 2. ♗xc6 give mate.

→ ***See also:** Retractor.*

KLÜVER 4 THEME

Direct mate with white tempo promotions in two or more phases.



880

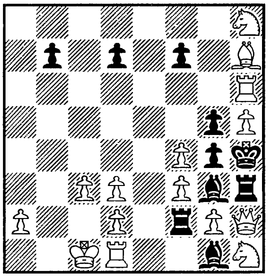
AUGUST, Hugo
2.pr 4. Klüver-TT
21. TT of Die Schwalbe
1933

#3

880: **1. c8♗/e8♖?** ♖f4+ 2. ♔xf4 stalemate ◆ **1. c8♖/e8♗?** ♖xf2+ 2. ♕xf2 stalemate ◆ **1. e8♘/c8♘?** ♖e5+ 2. ♘xe5 stalemate. ◆ **1. ♕a7!** (2.♗xg2), 1... ♖xf2+ 2. ♕xf2 ♔xc6 3. ♗xe4#, 1... ♖e5+ 2. ♘xe5 ♔xd6 3. ♕d4#, 1... ♖f4+ 2.gxf4 ♔xc6 3.♗xg2# (1...♔xc6 2.♗xg2).

KLÜVER 5 THEME [R]

In an (orthodox) problem White takes his castling back to make an en passant capture possible. Retraction of castling must be pure, i.e. without any side purposes other than installing a proof of a Pawn's double step advance on the last Black's move.



881

ONIŢIU, Valerian
1.pr 5.Klüver TT 1934 / (23. TT Die Schwalbe)

-1 & #1

881: –1. 0-0-0 & **1. h5xg6**(ep)#. Retraction of castling means that Black's last move has been made only with Pg5. It could not be a capture of the missing white Bishop (where did it came from?), and in case of g6-g5 White would be in retro-stalemate. The only possible move was g7-g5 and therefore the en passant capture is possible.

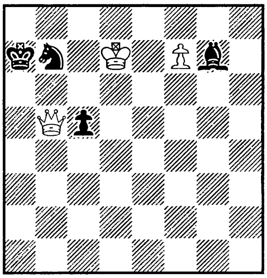
KLÜVER 6 THEME

A combination of themes Zugzwang and Roman theme: Black could parry White's threat with a certain piece; in the foreplan White ad-decoys that piece so that it can still defend against threat in an analogous way, but compared to the try play Black has got into a Zugzwang, which White can take advantage of.

→ ***See also:*** *Roman, Tempo.*

KLÜVER 7 THEME

A combination of themes Beugung (deflection) and Roman theme. Black could parry White's threat (main plan) with a certain piece. Therefore White decoys Black so that the piece can still refute the main plan's threat in an analogous way, but white has a possibility to expose Black to a beugung-injury.



882

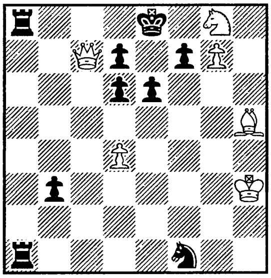
MASSMANN, Wilhelm
1.pr 7. Klüver-TT 1961 / (131. TT of Die Schwalbe

#4

882: 1. ♔c8? ♘d8??, 1... ♘d6+! ◆ **1.** ♔c7? ♗e5+ 2. ♔c6,♔c8 3. ♘d8+,♘d6+ ◆ **1. f8**♕! ♗xf8 2. ♔c7! ♗d6+ 3. ♔c8 ♘d8 4. ♕a5#.

KLÜVER 8 THEME

The key must force a black piece to make a remote selfblock. The block square next to the mating square should be as far as possible from the initial black King's position. The remoteness is measured in squares, i.e. the diagonal and orthogonal distances are equal. The maximum distance can be shown only with usage of black Queenside castling.



883

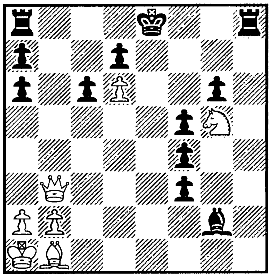
ZEPLER, Erich
1.pr 8. Klüver-TT 1966 / (7. Ty of Welt)

#4

883: 1. ♕**xd6?** 0-0-0! ◆ **1.** ♔**h4!** (2. ♘f6+ ♔e7 3. ♕xd7+ ♔xf6 4. ♕xf7#), 1... ♖1a7 2. ♕xd6 0-0-0 3. ♘e7+ ♔b7 4. ♗f3#.

KLÜVER 9 THEME

Two black Rooks and the black King are on their initial squares. Both black castlings are possible.



884

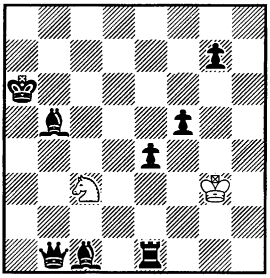
PETROVIĆ, Nenad
1.pr Problem 1959

#7

884: 1. ♕c3? 0-0!,0-0-0! ◆ **1.** ♕**b7!** ♖d8 2. ♕b3 ♖a8 3. ♗d3 ◆ ♖h1+ 4. ♗b1 ♖h8 5. ♕c3 ♖h7 6. ♕f6 ~,♖g7 7. ♘xh7,♕xg7, (3... ♗f1 4. ♗xf1 ♖f8 5. ♕c3 ♔e8 6. ♘f7+ ♖xf7,♔e8,♔c8 7. ♕h8+,♕e5+,♗xa6+ ♖f8,♔xf7,♔b8 8. ♕xf8, ♗c4/♕b~#).

KLÜVER 10 THEME [H]

In a *helpmate* more-mover Black plays three *ambush* moves in the same line of play, each of which is followed by White *gate-opening* (*Gate-Opening Theme*).



885

SAMMELIUS, Carel J. R.
3.pr The Problemist 1985

h#6

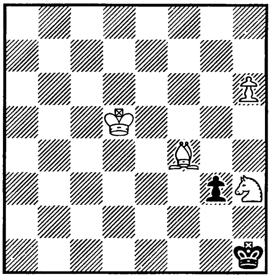
885: 1. ♗d2 ♘xe4 2. ♗a5 ♘d6 3. ♖e6 ♘xf5 4. ♖b6 ♘xg7 5. ♕h7 ♘e6 6. ♕a7 ♘c5#. ◆ Three active ambushes + two passive ones.

≡ **Alias:** Klüver 10.

KNIEST 1 THEME [H]

A *helpmate* with promotion from one side in the set and from another side in the actual play.

⌛ Theme was proposed by Peter Kniest (1914-1993).



886

SOLA, Pentti
Uusi Suomi 1934 / (v)
dedicated to P. Kniest

h#3*

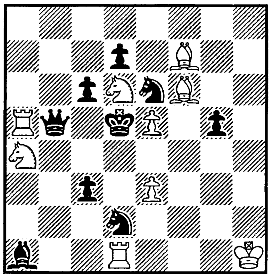
886: *1... ♔e4 2. g2 ♔f3 3. g1♖ ♘f2# ◆ **1. ♔g2** h7 2. ♔f3 h8♕ 3. g2 ♕h5#.

KNIEST 2 THEME

The key unpins a black piece which in a defence indirectly unpins another black piece thus temporarily forming a *half-pin*. Then White decoys this second black piece off the halfpin line and utilizes a new pin of the first black piece for a *switchback* mate.

⌛ Albert H. Kniest (1908-1984).

887: 1. ♗g6! (2. ♗e4#), 1... ♘d4 2. e4+ ♘xe4 3. ♗f7#, 1... ♘c5 2. ♘b6+ ♕xb6 3. ♗f7#.



887

KNIEST, Albert H.
Die Schwalbe 1930

#3

KNIGHT

Knight has retained both its place in the game array and extraordinary movement for the last 1500 years we know about chess and its predecessors. Originally the piece was "horse", as it is still for instance in Spain and Russia, but in early medieval times it became Knight in England, France, Germany and Netherlands. Still, the external appearance of the piece is everywhere recognizably that of the mounted head of horse. In fairy chess, Knight has a number of successors called "*Leapers*", many of which are named after animals and adopted the non-linear movement of their fore-father.

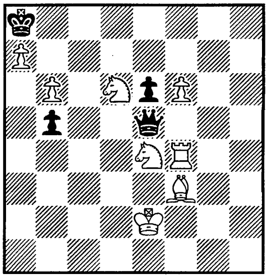
KNIGHT TOUR

1. White Knight, placed near the middle of the board, visits each of eight accessible squares in the course of the solution. These moves usually appear in eight variations as in **888**, or in virtual play as in a miniature **889**.

The earliest Knight's tour in this sense is known from around 900 among the Arabians. In Germany the problem carries the name *Rösselsprung*.

2. A mathematical problem involving a Knight on a chessboard. The Knight is placed on the empty board and, moving according to the rules of chess, must visit each square exactly once. A Knight's tour is called a **closed** tour if the Knight ends on a square attacking the square from which it began (so that it may tour the board again immediately with the same path). Otherwise the tour is **open**. The exact number of open tours is still unknown.

The tour has been studied by mathematicians and chess-enthusiast alike. Also so-called magic squares are involved in it: if the tour is performed in the right order and each move is given the appropriate ordinal number, the numbers of each file and rank equal to 260.

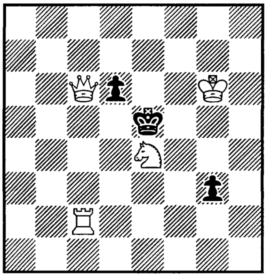


888

BOTTACCHI, Antonio
1.hm 8th American Chess Congress 1921

#2

888: **1. ♖g4!** ~ 2. ♖g8#, 1... ♕h2+ 2. ♘f2#, 1... ♕g3 2. ♘xg3#, 1... ♕g5 2. ♘xg5#, 1... ♕xf6 2. ♘xf6#, 1... ♕xd6 2. ♘xd6#, 1... ♕c5 2. ♘xc5#, 1... ♕c3 2. ♘xc3#, 1... ♕b2+ 2. ♘d2# ◆ The overall record of mates (8) after Black's direct unpin of a single white man.



889

LATZEL, Gerhard
5.hm Die Schwalbe 1956

#2

889: *1... ♔e6 2. ♕xd6# ◆ **1. ♘c5?** dxc5! **1. ♘c3?** ♔d4! **1. ♘d2?** ♔e6! **1. ♘f2?** gxf2! **1. ♘xg3?** ♔f4! **1. ♘f6?** d5! **1. ♘xd6?** ♔e6 2. ♖e2#, 1... g2! ◆ **1. ♘g5!** ~ 2. ♕e4#, 1... d5 2. ♕f6#.

★ **Other examples:** 609, 970.

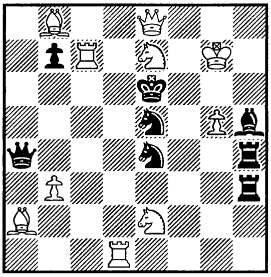
→ ***See also:*** *Knight Wheel.*

≡ **Alias:** White Knight Wheel.

KNIGHT WHEEL

Black Knight, placed near the middle of the board, visits each of eight accessible squares in the course of the solution. These moves usually appear in eight variations.

As far as two-movers are concerned it is very simple to construct 8 such variations. Therefore almost a century ago the question was asked: "What is the maximum number of a Knight Wheel variations which cut a black line?" It turned out that the elusive 8-interferences wheel is probably not attainable. The first one who reached the number of 7 interferences was Alberto Mari in 1921 with **890**.



890

MARI, Alberto
L'Alfiere di Re 1921

#2

890: **1. ♖c5!** ~ 2. ♖xe5#, 1... ♘c6 2. ♕d7#, 1... ♘d7 2. ♘g6#, 1... ♘g6 2. ♕f7#, 1... ♘f7 2. ♘c6#, 1... ♘c4 2. ♘d4#, 1... ♘d3 2. bxa4#, 1... ♘f3 2. bxa4#, 1... ♘g4 2. ♘f4# ◆ etc.

★ **Other examples:** 341, 674, 1258, 1475, 1614.

→ ***See also:*** *Knight Tour.*

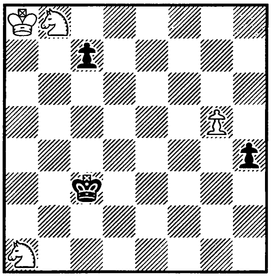
KNIGHTED PIECES [F]

A fairy piece group. Pieces with added power of Knight. Names given to the pieces vary widely depending on the particular game. In fairy chess problems the usual names are K+S = Centaur, Q+S = Amazon, R+S = Empress, B+S = Princess, P+S = Dragon.

→ ***See also:*** *Combined Pieces.*

KNIGHT'S GIANT LEAP

Being a short-range piece, Knight is often unable to reach a distant square fast enough. The term signifies a Knight's maneuver when it can proceed a long distance without losing time, by giving checks on the enemy King or impend other threats on its way to the destination. Essentially a study theme (see **891**), the idea is applicable in longer direct mate and selfmate problems, too (see **892**).

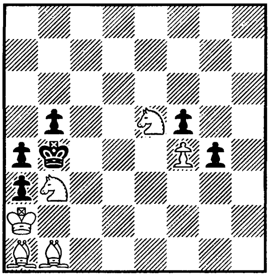


891

VINICHENKO, Vladimir
2.pr "64" 1989

+

891: **1. ♘c2! ♔xc2** (1... h3 2. ♘e3 h2 3. ♘d1+ ♔d4 4. ♘f2 ♔e5 5. ♘g4+ ♔f5 6. ♘xh2 ♔xg5 7. ♘c6+– (Troitzky)) **2. ♘c6 h3 3. ♘d4+ ♔b1 4. ♘e2!** (4. ♘f3? c5 5. g6... 6... h2 7. ♘xh2 c3 8. g8♕ c2 9. ♕b3+ ♔a1 10. ♕c3+ ♔b1 11. ♘f3 c1♕ 12. ♘d2+ ♔a2 13. ♕xc1=) **h2 5. ♘g3 c5 6. g6 c4 7. g7 c3 8. g8♕ c2 9. ♕h7! h1♕ 10. ♘xh1 ♔a1 11. ♕g7+ ♔b1 12. ♕g6 ♔a1 13. ♕g1+ ♔b2 14. ♘f2 c1♕ 15. ♘d3+** +–. Giant leaps of both white Knights.



892

ZUCKER, Manfred
4.pr Schach 1979

s#9

892: 1. ♘d7! g3 2. ♘b6 g2 3. ♘d5+ ♔c4 4. ♘e3+ ♔b4 5. ♘xg2 ♔c4 6. ♘e3+ ♔b4 7. ♘xf5 ♔c4 8. ♘e3+ ♔b4 9. f5 axb3#, 1... ♔c4 2. ♘b6+ ♔b4 3. ♘d5+ ♔c4 4. ♘e3+ ♔b4 5. ♘xf5 ♔c4 (5... g3 6. ♘e3 g2 7. ♘xg2 ♔c4 8. ♘e3+ etc.) 6. ♘e3+ ♔b4 7. ♘xg4 ♔c4 8. ♘e3+ etc.

KÖKO CHESS [F]

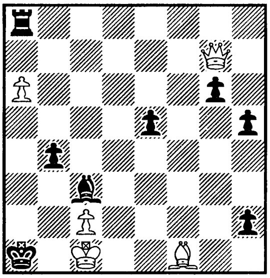
Fairy condition. A man is allowed to move only when there is an enemy man on one of its adjacent squares of arrival. The name is an abbreviation of *"Kölner Kontaktschach"*.

Anti-Kõko: A move is possible only if the piece that moved does not arrive on a square next to another unit.

KOROLKOV THEME [E]

A study theme which involves a duel between a minor piece and Rook, the former moving a meandering path onto same or parallel line along which Rook is trying to attack.

⧗ Vladimir Alexandrovich Korolkov (1907-1987).



893

KOROLKOV, Vladimir A.
1-2.pr= Shakhmaty 1934

+

893: 1. ♕b7 e4 2. ♕xe4 ♖e8 3. a7 h1♕ 4. a8♕+ ♖xa8 5. ♕xh1 ♖e8 6. ♗e2! ♖d8 7. ♗d3 ♖e8 8. ♗e4 ♖d8 9. ♗d5 ♖e8 10. ♗e6 ♖d8 11. ♗d7 +–.

KOROLKOV'S SYSTEM OF CLASSIFICATION [E]

A Leningrad study composer V. Korolkov published his classification of studies in his his collection of 108 own studies in *"Izbrannye Etyudy"* (Fizkul'tura i sport, Moskva 1958). The main categories were:

(1) Struggle for position,
(2) Struggle for material,
(3) Struggle for tempo, and
(4) Miscellaneous themes.

These were further broken down into around 50 sub-categories.

→ ***See also:*** *Harman Index and System of Classification; Porreca's System of Classification; Troitsky's System of Classification.*

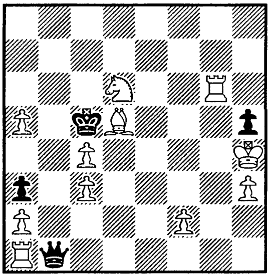
KRAKEN [F]

A fairy piece able to move to any other cell, or to stay where it is. [G. P. Jelliss Chessics 24, 1985] = universal Leaper + zero = universal sleeper.

KRAEMER 2 THEME

"Eine Figur für ein Tempo". In a white to play problem White loses a tempo, but regains it by sacrificing, between pendulum moves, one of his pieces which was originally shut off.

⧗ Adolf (Ado) Kraemer (1898-1972).



894

KRAEMER, Ado
Die Schwalbe 1941

#4

894: 1. ♖f6! ♕h7 2. ♖b1! (2. ♖~? ♕e7!) ♕xb1 3. ♖g6 ~ 4. ♘b7/♘e4#.

KRIEGSPIEL [F]

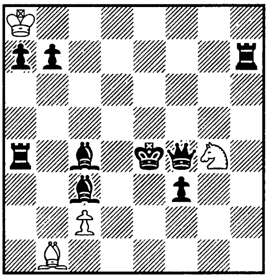
A fairy chess variant. Played on two boards, one for each player. However, each player can see only his own board and his own moves on it. The umpire has a third board, where he follows the moves both players try to make. He tells the player on the move if his move is possible, and the player on the move may ask "Are there any?", denoting captures by Pawns. If the umpire's answer is affirmative, the player must try a capture by Pawn. If the move is legal, he has finished his turn to move, but if the move is not playable, he must either attempt a capture with a Pawn or move any piece, until he has made a legal move. The umpire notifies about a King being checked and what kind of piece is checking. Umpire also informs the players of capture and the square where it took place.

⧗ Invented probably in Switzerland (!!) some 200 years ago. (Chicco & Porreca, p. 299). A Finnish source tells that the game was invented by a journalist Michael Henry Temple during the Boer War (1899-1902). ◆ Gerald F. Anderson (1898-1983): *"Are There Any?"* (Stroud: 1958).

KRIKHELI THEME [H]

In a *helpmate* twomover with two solutions having similar mates, there are one or two flights which can be covered by either side (self-block or guard). In each solution arises dual avoidance, motivated by either side's necessity to play a tempo move. In one case the move can be made without negative effect, in the other it can not.

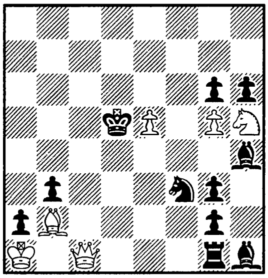
⧗ Iosif Krikheli (1931-1988). The was theme proposed by Anders Uddgren in his fairly extensive article (8 helpmate twomovers composed by Krikheli during 1967-1980) in *"Springaren"* 53/1993, p. 64-7.



895

KRIKHELI, Iosif
feenschach 1967

h#2 2111



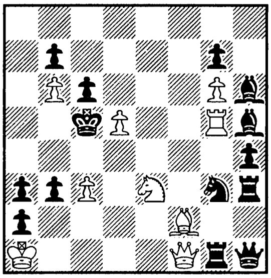
896

KRIKHELI, Iosif
1.pr Ryazan Ty 1967

h#2 2111

895: **1. ♗a5** (♗a6?) ♔xa7 2. ♗d5 c3# ◆ **1. ♗f7** (♗g7?) ♔xb7 2. ♗d4 c4#.

896: **1. ♘e1** ♕c8 (♕c2?) 2. hxg5! ♘f6#, (1. ♘e1 ♕c2? 2. hxg5 ??) ◆ **1. ♘d2** gxh6! 2. ♘e4 ♘f4#, (1. ♘d4? gxh6 2. ♘e6 ??).



897

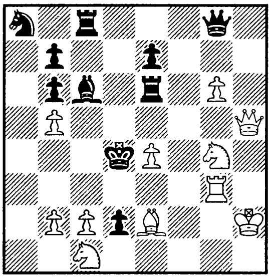
KRIKHELI, Iosif
1.pl International Team Match 1968-70

h#2 2111

897: **1. ♗f3!** d6+ 2. ♗d5 ♘f5#, (1. ♗e2 ?? 2. ♗b5 ♘c4) ◆ **1. ♗d1!** ♕a6 2. ♕xd5 ♘c4#, (1... ♕d3? 2. ♕xd5 ♘f5??).

KRIM THEME

Combination of themes *White combinations* and *Stocchi Blocks* (with consequent *dual avoidance*). Each thematic selfblock, in turn, serves as a refutation of one thematic try.



898

YAROSLAVTSEV, Arkady
3.hm Chigorin MT 1950

#2

898: **1. ♖b3?** ♗xe4! ◆ **1. ♖c3?** ♖xe4! ◆ **1. ♖a3!** ~ 2. ♖a4#, 1... ♗~ 2. ♕d5#, 1... ♗xe4! 2. ♘b3#, 1...♖d~ 2. ♕e5#, 1... ♖xe4! 2. c3#.

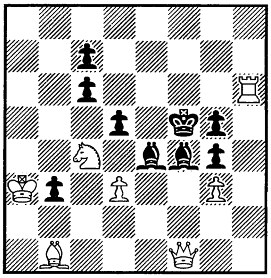
★ **Other example** 1671.

KUBBEL THEME

Two variations in which white and black pieces alternatively play to two squares.

This is actually a two-move theme (e.g. first two variations in a *Löw theme* theme example **951** by Hansen).

899: **1. ♕f2!** (~), 1... b2 2. ♕c5 , 1... c5 2. ♕b2 ◆ etc.



899

HARLEY, Brian
The Observer 1939

#3

KUBBEL-GRIMSHAW THEME

An interference between Queen and Pawn of same colour.

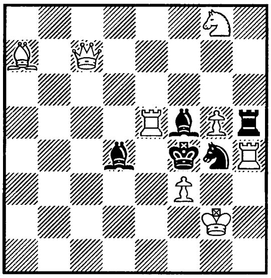
⌛ Karl Artur Leonid Ivanovich Kubbel (1891-1942).

★ **See example** 1683.

KÜCHLER THEME

Abandon of battery (*Battery, Abandon of*) in logical form. The battery that functions in *set play* or *virtual play* is not used in solution. Instead it is abandoned by the key.

⌛ Herbert Küchler (1908-1964); TT Schach 1962.



900

KÜCHLER, Herbert
2.pr Schach 1961

#2

900: *1... ♖xg5 2. ♖e4#, 1... ♗~ 2. ♗e3#, 1... ♗xe5 2. ♕c1# ◆ **1. ♕f7!** ~ 2. ♕xf5#, 1... ♖xg5 2. ♖e4#, 1... ♔xg5 2. ♖xg4#, 1... ♗xe5 2. ♖xg4#, 1... ♔xe5 2. ♗b8#.

≡ **Alias:** Küchler.

LAČNÝ THEME

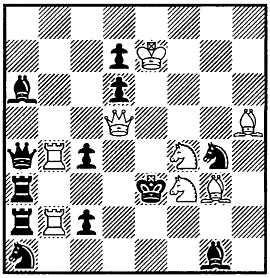
Cyclic shift of 3 or more mates (continuations) in 2 phases.

⌛ L'udovít Lačný (1926).

Patterns:

Lacny 2x3				
1	~	a	b	c
X	*	A	B	C
Y		B	C	A

Lacny 2x4					
1	~	a	b	c	d
X	*	A	B	C	D
Y		B	C	D	A

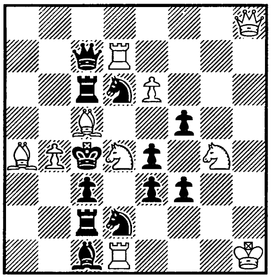


901

LAČNÝ, L'udovit
1.pr Przepiórka MT 1950

#2*

901: 1... c1♕^{a} 2. ♘g2#^{A}, 1... c3^{b} 2. ♕e4#^{B}, 1... ♘h2^{c} 2. ♕d4#^{C} ◆ **1. ♘d2!** ~ 2. ♘f1#, 1... c1♕^{a} 2. ♕e4#^{B}, 1... c3^{b} 2. ♕d4#^{C}, 1... ♘h2^{c} 2. ♘g2#^{A} ◆ Lačný 2x3 – a prototype problem!.



902

LAČNÝ, L'udovit
2.pr Magyar Sakkélet 1955

#2

902: *1... ♔d5^{a} 2. ♘xe3#^{A}, 1... ♘b3^{b} 2. ♗xb3#^{B}, 1... ♔d3^{c} 2. ♘e5#^{C}, 1... ♘b5^{d} 2. ♗xb5#^{D} ◆ **1. ♘e2!** ~ 2. ♕d4#, 1... ♔d5^{a} 2. ♗b3#^{B}, 1... ♘b3^{b} 2. ♘e5#^{C}, 1... ♔d3^{c} 2. ♗b5#^{D}, 1... ♘b5^{d} 2. ♘xe3#^{A} ◆ Lačný 2x4.

★ **Other examples:** 48, 835, 1492.

≡ **Alias:** Cyclic Shift.

LAČNÝ, COMPLETE

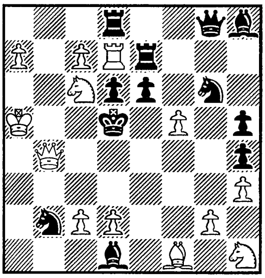
Cyclic shift of 3 (or n) mates (continuations) in 3 (or n) phases. This difficult theme is not attainable in a twomover.

Pattern:

Complete Lačný				
1	~	a	b	c
X	*	A	B	C
Y		B	C	A
Z		C	A	B

903: *1... ♗f3^{a} 2. ♕b3+^{A} ♔e4,♘c4+,♔c5/♔xc6 3. ♕xf3,♕xc4,♕b5#, 1... ♘f4^{b} 2. ♕b5+^{B} ♔e4 3. ♘f2#, 1... exf5^{c} 2. ♕xd6+^{C} ♔e4 3. ♘f2# ◆ **1. g4?** ~ 2. ♗g2+, 1... ♗f3^{a} 2. ♕xd6+^{C} ♔e4 3. ♘f2#, 1... ♘f4^{b} 2. ♕b3+^{A} ♔e4,♘c4+,♔c5,♔xc6 3. ♘f2,♕xc4,♕b5#, 1... exf5^{c} 2. ♕b5+^{B} ♔e4,♔e6 3. ♕xf5#, 1... hxg4! ◆ **1. g3!** ~ 2. ♗g2+ ♗f3 3.

♗xf3#, 1... ♗f3^{a} 2. ♕b5+^{B} ♔e4 3. ♘f2#, 1... ♘f4^{b} 2. ♕xd6+^{C} ♔e4 3. ♕xf4#, 1... exf5^{c} 2. ♕b3+^{A} ♔e4,♘c4+,♔c5,♔xc6 3. ♘f2,♕xc4, ♕b5# ◆ (1... e5 2. ♘b8 (3. a8♕) ♘c4+,e4,♖xb8 3. ♕xc4,♕xd6,♖xd6#).



903

MLADENOVIĆ, Miodrag
1.pr Schach-Echo 1985

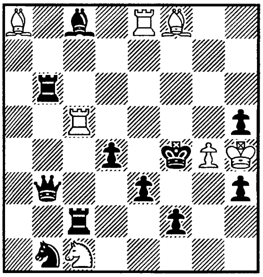
#3

≡ **Alias:** Lačný, 3x3.

LADY'S THEME

A Rook and a Bishop move to the thematic intersection square, cutting each other's lines. In the third variation, the Queen moves onto the same square.

⧗ Zuleikha Eyvazova (1950).



904

EYVAZOVA, Zuleikha
cm Shakhmaty v SSSR 1983

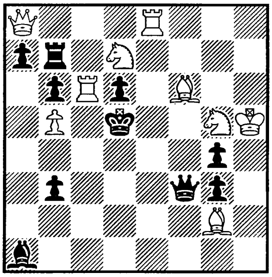
#2

904: 1. **♗h1!** ~ 2. ♖e4#, 1... ♗e6 2. ♗h6#, 1... ♖e6 2. ♖f5#, 1... ♕e6 2. ♘d3#, (1... ♘c3,♘d2 2. ♘d3,♘e2#).

LAHTI THEME

White has a battery which is masked by a black unit. In the solution, the black piece leaves the line (at least) twice, and in one variation White gives a mate by double check, in the other the front piece shuts off the masking piece.

905: 1. **♖e4!** ~ 2. ♕g8#, 1... ♕f5 2. ♖d4#, 1... ♕xf6 2. ♖f4#, 1... ♖b8 2. ♖c5#, 1... ♖xd7 2. ♖c7#.



905

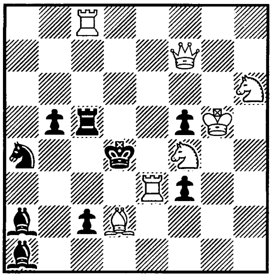
VALVE, Leo
2.pr SSL 1943-5 / (Lahti 1945)

#2

LAIB THEME

The key pins a white piece. In defence black King opens one and closes another black line (Bi-Valve), simultaneously pinning his piece which pins the white one. The pinned white piece mates by moving along the pin-line (Pelle move).

⧗ Kurt F. Laib (1919-1989).



906

LAIB, Kurt
Die Schwalbe 1934

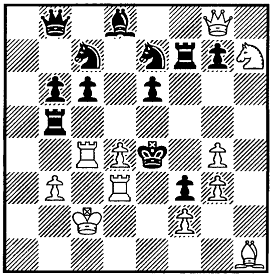
#2

906: 1. **♕xf5!** ~ 2. ♖e4#, 1... ♔c4 2. ♕d5#.

LAITINEN THEME

White has a (horizontal) Pawn battery which threatens to open onto black King's flight square. In defence, Black blocks the Pawn at least in three variations.

⧗ Gottfried Laitinen (1892-1946).



907

LAITINEN, Gottfried
Schackvärlden VII/1942

#2

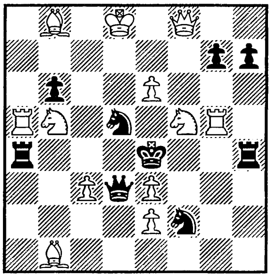
907: 1. **♕xg7!** ~ 2. d5#, 1... ♖d5 2. ♖e3#, 1... ♘cd5 2. ♘g5#, 1... ♘ed5 2. ♕e5#, 1... ♖c5 2. dxc5#, 1... ♘f5 2. ♗xf3#, 1... ♖xg7(f6) 2♘(x)f6#, 1... ♔d5,♖b4 2. ♕e5#.

= **Alias:** Laitinen Blocking.

LARS LARSEN THEME

In the set play Black checks with his random and correction moves. In the solution the checks are rendered impossible, but now the thematic black piece pins a white piece several times. The mates change from set to actual play.

⧗ Lars Larsen (1919).



908

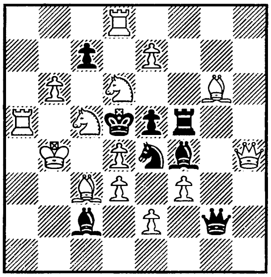
KAPRALOS, Demetrius N.
2.pr Arbejder Skak 1950

#2

908: *1...♘d~+ 2. ♘bd6#, 1... ♘xe3+ 2. ♘fd6# ◆ **1. ♕d6!** ~ 2. ♕e5#, 1...♘d~ 2. ♖xa4#, 1... ♘b4 2. ♕d4#, 1... ♘xc3 2. ♘xc3#, 1... ♘xe3 2. ♘g3#.

LARSEN TASK

Maximum mates on the same square in a twomover.



909

WHITE, Alain C.; HANNEMANN, Knud
Skakbladet 1929

#2

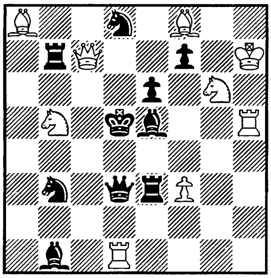
909: **1. e8♕!** ~ 2. ♘dxe4#, 1... ♗g5 2. ♕hxe4, 1... exd4 2. ♕exe4#, 1... ♗a4 2. dxe4#, 1... cxd6 2. ♘xe4#, 1... ♕g5/♕xg6 2. fxe4#, 1... ♖f6 2. ♗xe4#, 1... ♘xd6 2. e4# ◆ Eight mat es on e4!.

★ **Other example** 152.

LARSEN THEME

The key allows Black to give a *discovered check* (*Check, Discovered*), which simultaneously unpins the white piece, which then mates.

⧗ Karl A. K. Larsen (1896-1963). Theme was promoted in a theme tourney of *"Die Schwalbe"* 1928.



910

LARSEN, Karl A. K.
Good Companion 1923

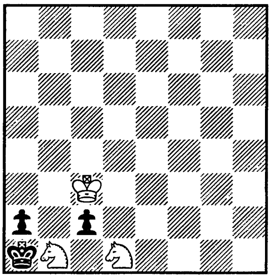
#2

910: **1. ♕c3!** ~ 2. ♘c7#, 1... f5+ 2. ♘e7#, (1... ♖xf3,♘c6,♘c5 2. ♖xe5,♕xb3,♕xc5#).

LARSSON THEME [H]

A helpmate twomover with identical final positions in set play and actual play with exchanged squares (or existence) of two pieces of the same kind and color.

⧗ Bror Larsson (1907-1966).

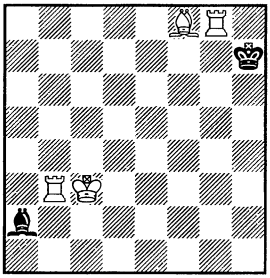


911

LARSSON, Bror
4.pr Schachmatt 1949

h#2*

911: *1... ♘e3 2. cxb1♖ ♘c2# ◆ **1. cxd1♖** ♘a3 2. ♖b1 ♘c2#.



912

MODER, Janez
1.hm ŠK Partizan TT 1958

h#2*

912: *1... ♖b6 2. ♗xg8 ♖h6# ◆ **1. ♗xb3** ♖g6 2. ♗g8 ♖h6#.

LAST MOVE? PROBLEM [R]

Perhaps the easiest-to-approach retrograde problems, in which the last move that has lead to the position in question is asked. There can be distinguished three types of problems:

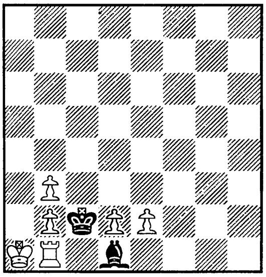
(a) King is not in check and the side on the move has not been revealed – **913**;

(b) King is not in check but the side on the move is made known – **914**;

(c) King is in check – **915**.

It has been popular to compose this type of problems with as little material as possible.

⌛ Type a: V. Röpke TT in *"Skakbladet"* 1924, 31. TT *"Die Schwalbe"* 1937; 16. TT *"Problem"* 1955.

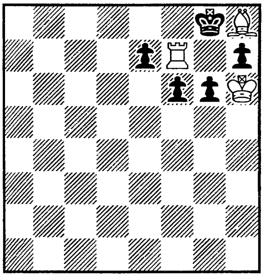


913

BRANDIS, Albrecht
Skakbladet 1924

What was the last move?

913: ♔a2-a1 ◆ Early example of the type (a).

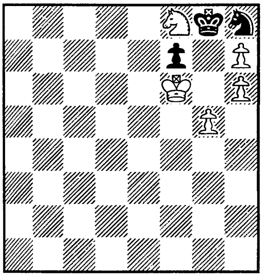


914

BARTOLOVIĆ, Hrvoje
2.cm Problem TT 1957

Last move
(made by White)?

914: ♗g7-h8 ◆ "Last move?" of the type (b).



915

PAVLOVIĆ, Branko
Šahovski vjesnik 1950

Last Move?

915: **g6x♖h7+,** before that **♖g7(x)h7** ♙x♖+ – record of the type (c).

LATENT PAWN [F]

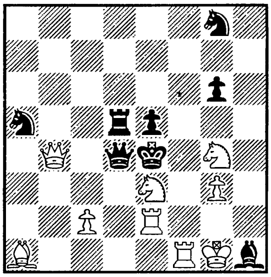
A fairy Pawn. When reaching the last file, must remain there until a major piece of its colour is captured.

→ ***See also:*** *Cadet; Hydra.*

LATZEL THEME

The key pins one and unpins another black piece; analogously, the defence pins one and unpins another white piece.

⌛ Gerhard Latzel (1912-1980).



#2

916

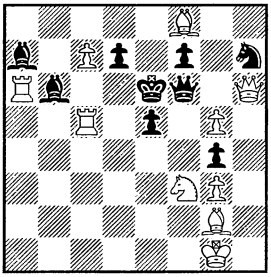
LATZEL, Gerhard
Jung-Roland-Rätsel 1930

916: **1.** ♕e7! ~ 2. ♖f4#, 1... ♕d1 2. ♘xd1#, 1... ♕xa1 2. ♘f5#, (1... g5,♗f3,♘xe7,♕xe3+ 2. ♕h7,♘f2,♘f6,♖xe3#).

LAUE THEME

The key selfpins one and unpins another white piece. In defence Black unpins one and selfpins another black piece, and at the same time unpins the white piece that has just been selfpinned.

⌛ Kurt Laue (1887-1953).



#2

917

LAUE, Kurt
Die Schwalbe 1932

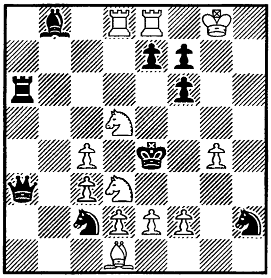
917: **1.** ♔f1! ~ 2. ♖xe5#, 1... ♔f5 2. ♘d4#, (1... ♘xf8,gxf3,d~ 2. ♕xf6,♗h3,c8♕#).

→ ***See also:*** *Castellari 1, Mari type; Castellari Theme.*

LE GRAND BATTERY

The white piece gives a *discovered check* (*Check, Discovered*) and after the black defence by interposition gives a mate using the selfpin of this black piece.

918: **1.** ♘xe7! ~ 2. f3+ ♘xf3 3. exf3#, 1... ♖d6 2. ♘d5+ ♖e6 3. ♘xf6#, 1... ♗d6 2. ♘f5+ ♗e7, ♗e5 3. ♘g3#, 1... ♕d6 2. ♘g6+ ♕e7 3. ♘c5#.



918

LE GRAND, Henk ;
LE GRAND, Piet
1.pr Arbejder Skak 1956

#3

LE GRAND THEME

Reciprocal change between threat and mate to the same defence in two phases – **919**.

Interesting variations of this theme:

Double le Grand. Le Grand theme with two tries and a common third phase, usually the actual play – **920**.

Double Condensed le Grand. Double Le Grand with an additional phase where thematic mates are threats and thematic black defence as a refutation – **921**.

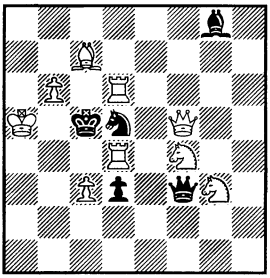
⌛ Twin brothers Henk and Piet le Grand (1935).

Patterns:

le Grand		
1	~	a
X	A	B
Y	B	A

Double le Grand			
1	~	a	b
X	A	C	
Y	B		C
Z	C	A	B

Double cond. le Grand		
1	~	a
X	AB	!
Y	A	B
Z	B	A



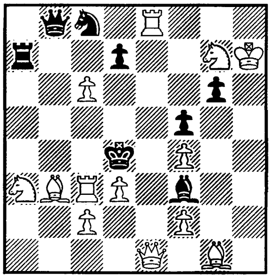
919

LE GRAND, Henk ;
LE GRAND, Piet
Jaarboek van de NBvP 1958

#2

919: 1. ♕e4? ~ 2. ♖c4#^{A}, 1... ♘~• 2. ♖c6#^{B}, (1... ♘b4,♕xe4 2. cxb4,♘xe4#), 1... ♘e7! ◆ **1. ♕e6!** ~ 2. ♖c6#^{B}, 1... ♘~• 2. ♖c4#^{A}, (1... ♘e3, ♘xb6,♗xe6 2. ♘xd3,♗xb6,♘xe6#) ◆ Theme **le Grand** prototype problem.

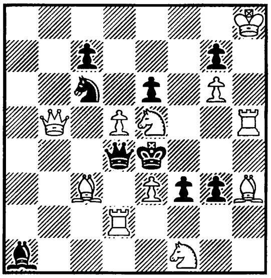
920: 1. c7? (2. ♕e5#^{A}) d6 2. ♘e6#^{C}, 1... ♖a5! ◆ **1. ♗f7?** (2. ♖c4#^{B}) d5 2. ♘e6#^{C}, 1... ♖a4! ◆ **1. ♖d8!** ~ 2. ♘e6#^{C}, 1... d6 2. ♕e5#^{A}, 1... d5 2. ♖c4#^{B}, (1... ♕e5(xb3) 2♕(x)e5, 1... ♕d6 2. ♘b5#, 1... ♗d5 2. f3#) ◆ Double le Grand.



920

OUELLET, Charles
3.hm The Problemist 1986 / dedicated to B. Barnes

#2



921

MELNICHENKO, Viktor A. ;
RUDENKO, Valentin F.
1.pr Probleemblad 1982

#2

921: 1. ♘c4? ~ 2. ♖h4^{A}/♘xg3^{B}#, (1... ♕e5 2. ♕b1#, 1... ♕xd2 2. ♘cxd2), 1... ♕xe3! ◆ **1. ♘d3?** ~ 2. ♖h4#^{A}, 1... ♕xe3 2. ♘xg3#^{B}, (1... ♕e5 2. ♘c5#), 1... ♘e5! ◆ **1. ♖e2!** ~ 2. ♘xg3#^{B}, 1... ♕xe3 2. ♖h4$^{A\#}$, (1... ♕xe5 2. ♘d2#) ◆ Double condensed le Grand.

★ **Other examples:** 259, 1496.

→ ***See also:*** *Le Grand, Cyclic; Le Grand, Pseudo.*

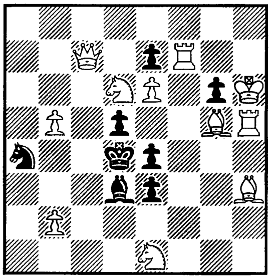
LE GRAND, CYCLIC

Closed cyclic chain of threats and mates to the same defence in three or more phases.

Patterns:

Cyclic Le Grand - 3 phases		
1	~	a
X	A	B
Y	B	C
Z	C	A

Cyclic Le Grand - n phases		
1	~	a
X	A	B
Y	B	C
...	...	...
Z	N	A

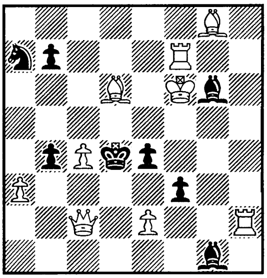


922

MELNICHENKO, Viktor A.
3.hm "64" 1968

#2

922: **1. ♖xe7?** ~ 2. ♗f6#^{A}, 1... ♔e5 2. ♘f5#^{B}, 1... e2! ◆ **1. ♔xg6?** ~ 2. ♘f5#^{B}, 1... ♔e5 2. ♗xe3#^{C}, 1... ♘c5! ◆ **1. ♖f3!** ~ 2. ♗xe3#^{C}, 1... ♔e5 2. ♗f6#^{A}, (1... exf3 2. ♘xf3#).



923

DEGENER, Udo
5.pr Hlas l'udu 1994

#2

923: **1. ♖h4?** ~ 2. ♕d3#^{A}, 1... ♔e3 2. ♗c5#^{B}, 1... fxe2! ◆ **1. axb4?** ~ 2. ♗c5#^{B}, 1... ♔e3 2. ♕c3#^{C}, 1... b6! ◆ **1. ♗xb4?** ~ 2. ♕c3#^{C}, 1... ♔e3 2. ♕d2#^{D}, 1... ♘b5! ◆ **1. ♖e7!** ~ 2. ♕d2#^{D}, 1... ♔e3 2. ♕d3#^{A}, (1... (B)e3 2. ♕b2#, 1... ♗f7 2. ♖xe4#).

★ **Other example** 968.

→ ***See also:*** *Le Grand Theme; Le Grand, Cyclic, Pseudo.*

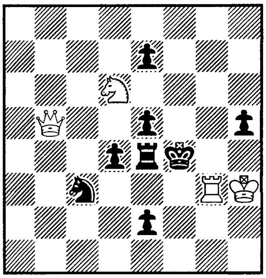
≡ **Alias:** Ukrainian Theme.

LE GRAND, CYCLIC, PSEUDO

Cyclically changed threat vs. mate functions between three white moves in three phases after, opposed to *Cyclic le Grand* (Le Grand, Cyclic), different defences.

Pattern:

Cyclic Pseudo-Le Grand				
‘	~	a	b	c
X	A	B	~~A~~	~~A~~
Y	B	~~B~~	C	~~B~~
Z	C	~~C~~	~~C~~	A



924

MYLLYNIEMI, Matti
Helsingin Sanomat 1963

#2

924: **1. ♕b3?** ~ 2. ♕f7#^{A}, 1... ♘d5 2. ♕f3#^{B}, 1... e6! ◆ **1. ♕d3?** ~ 2. ♕f3#^{B}, 1... ♖e3 2. ♕f5#^{C}, 1... e1♘! ◆ **1. ♕d7!** ~ 2. ♕f5#^{C}, 1... exd6 2. ♕f7#^{A}.

→ ***See also:*** *Le Grand Theme; Le Grand, Cyclic; Le Grand, Pseudo.*

LE GRAND, PSEUDO

Reciprocally changed threat vs. mate functions between two white moves in two phases after, opposed to *Le Grand Theme*, different defences.

Pattern:

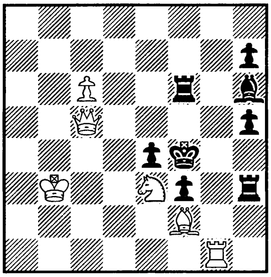
Pseudo Le Grand			
1	~	a	b
X	A	B	
Y	B		A

★ **See examples:** 1085, 1136, 1539.

LE LIONNAIS THEME

A complete block twomover where the key is made by the white King. The other seven moves by the King are possible and each fails as a key, however none because of a check by Black.

⌛ Named after François le Lionnais (1901-1984), who collected problems with this theme.



925

NIEMEIJER, Meindert
2.pr Tijdschrift v. d. KNSB 1919

#2

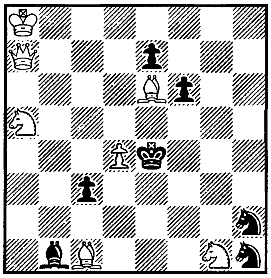
925: **1. ♔a2?/♔b2?** ♖h2! ◆ **1. ♔a3?/♔b4?** ♗f8! ◆ **1. ♔c3?/♔c4?** ♖xc6! ◆ **1. ♔a4!** (~), 1... ♖h2 2. ♗g3#, 1... ♗f8 2. ♕g5#, 1... ♖xc6 2. ♕f5# ◆ etc.

LE PALAMÈDE

The first chess magazine, established in 1836. It published problems of many foremost composers of the old school, among them August d'Orville and Théodore Herlin (Peri-Indian in 1845). The magazine lived a decade (ceased in 1848, having a break in 1840-1), but played an important role in introducing new ideas to its readers and preaparing ground for the innovations that soon changed the compositional chess into an independent art form.

LEADING MOTIF

An English equivalent to German's *"Leitmotiv"*: a Black's error or (and) White's strategy that recurs in the main variation(s) of a problem.



926

TRAXLER, Karel
3.pr Czech Chess Assoc. 1914-5

#3

926: 1. ♘b3! (2. ♕a4 ~ 3. ♘c5#), 1... ♗c2 2. ♕d7 ♔d3/♗xb3 3. ♘c5/♗f5#, 1... c2 2. ♕a1 ~,♔d3 3. ♘c5#. ◆ (1... ♘2~ 2. ♘c5+ ♔xd4 3. ♘f3#) ◆ Leading motif: wPd4's protection from three different angles (threat included), until its loss can be compensated in the last mate. Quiet 2nd moves.

LEAPER [F]

A generic name for pieces which can move from one square to another by a given offset regardless the pieces which may be placed between these two squares. The movement of a Leaper is represented by coordinates (x,y). For instance, the only orthodox Leaper is Knight – a (1,2) Leaper. Some popular Leapers in fairy chess are:

Alfil: (2,2) Leaper; a piece in the earliest forms of chess; replaced in chess in Europe by the Bishop around 1500.
Alibaba: (0,2) + (2,2) Leaper
Antelope: (3,4) Leaper
Camel: (1,3) Leaper. This was a piece in Timur's game c.1400
Commuter: (4,4) Leaper.
Dabbaba: (0,2) Leaper.
Dummy: (0,0) Leaper = null Leaper = **Zero**
Fers: (1,1) Leaper. A piece with this move occurred next to the King in the very earliest forms of chess. In chess in Europe it was replaced around 1500 by the Queen.
Fiveleaper: Leaper making moves in length of 5 units = (0,5) + (3,4) Leaper.
Fourleaper: (0,4) Leaper.
Giraffe: (1,4) Leaper.
Gnu: (1,2) + (1,3) Leaper.
Knight: (1,2) Leaper.
Null Piece: a piece that, combined with any other piece, leaves it unaltered = Dummy = (0,0) Leaper. Not the same as →Zero.
Root-50-Leaper: (1,7 & 5,5) Leaper.
Threeleaper (0,3) Leaper.
Tripper: (3,3)-Leaper.
Wazir: (0,1)-Leaper – the move of the general in Xiangqi (though confined to the ninecastle), and a piece in *Timur's chess*
Zebra: (2,3) Leaper.

None of the Leapers moves along a "line" or path that is defined on the surface of the board, so a check from a Leaper can never be removed by interposing a man, as there is no "line" of action on which to interpose.

These above-mentioned Leapers are also called **Circular Leapers** because the squares where they can arrive surround the departure square in a shape of circle.

Other types of Leapers are:

Line Leapers which move like Queen, Rook or Bishop, but can go beyond the pieces which are on their way.

Conic Leapers which can move to any square on a curve with a focus in the departure square of given piece.

LEAPER-HOPPER [F]

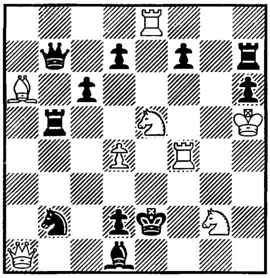
A *leaper* that assumes the character of *hopper* when a square within its reach is occupied by a piece of either colour.

LEAVE-TAKE THEME

In a twomover: mate on the square just vacated by a black piece (**927**).

In a threemover: *Umnov theme*.

Leave-Take-Return (ushel-prishel-vernulsya – Rus.): In a threemover on the first move black piece vacates the square to which immediately comes a white piece; then black piece comes to this square with a capture (**928**). The original Russian term is sometimes translated with the phrase "come and go" where the necessary verbs are there, but in the wrong order.

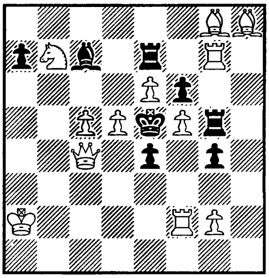


927

ZELEPUKIN, Nikolay
Magyar Sakkélet 1959

#2

927: 1. ♕b1! ~ 2. ♕e4#, 1... c5 2. ♘c6#, 1... d5 2. ♘d7#, 1... f5 2. ♘f7# ◆ etc.



928

IVANOV, Nikolay
Shakhmaty v SSSR 1979

#3

928: **1. g3!** ~ 2. ♖f4 ~ 3. ♕xe4#, 1... ♖xf5 2. ♖g5 ♖xg5 3. ♗xf6#, 1... ♖h5 2. ♖xg4 ♖h4 3. ♕xe4#, 1... ♖xe6 2. ♖e7 ♖xe7 3. ♕c3#.

→ ***See also:*** *Umnov Theme.*

≡ **Aliases:** Come And Go; Ushel-Prishel (Rus.).

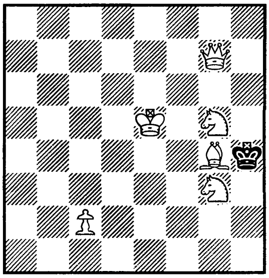
LEGALITY OF POSITION

From Codex for chess composition:

Article 14.1: "A position is legal if it can be reached by a sequence of moves from the initial array. Otherwise, the position is called illegal."

Article 14.2: "In studies and problems that apply the FIDE-rules, illegal positions are not acceptable for composition tournaments unless the tournament conditions so stipulate."

Article 15: "If the first move does not lie with the conventional party, this should either be indicated in the stipulation or be deducible from retro-analysis."



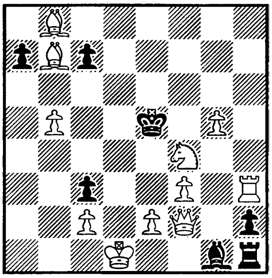
929

COLLINSON, R.
London Telegraph 1907

#3

929: **1. ♕a7!** (~), 1... ♔xg5 2. ♕g7+ ♔h4 3. ♘f5#, 1... ♔xg3 2. ♕g1+ ♔h4 3. ♘f3#, 1... ♔xg4 2. ♕e3 ♔h4 3. ♕f4# ◆ This pretty Bohemian has an illegal position, since Black has no last move. +bPc3 would have mended the problem.

930: 1. ♕e3+^{A}?/♕c5+^{B}? ♔d6!^{a}/♔xf4!^{b}, (1. ♖h4?/♖h6?/♗xa7? ♔d6!/♔xf4!/c5!) ◆ **1. ♕xa7!** (~), 1... ♔d6 2. ♕e3, 1... ♔xf4 2. ♕c5 ◆ The judge of this regular tourney accepted white ♗b8,although it is obviously, without any retrograde analysis needed, promoted.



930

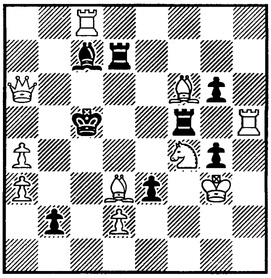
GVOZDJÁK, Peter
1.pr Israel Ring Tourney 1984-6 / (Shahmat)

s#2

LEIBOVICI INTERFERENCE

Closure of a white and a black line by a pinned piece which moves along the pin-line (Pelle Move).

⧗ Paul Leibovici (1907-1968).



931

LEIBOVICI, Paul
Die Schwalbe 1937

#2

931: **1. ♗e4!** ~ 2. ♕c6#, 1... ♖fd5 2. d4#, 1... ♖e5 2. ♘e6# ◆ etc.

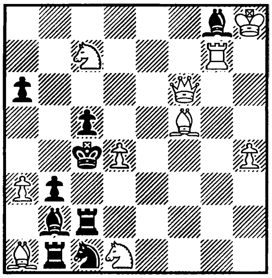
LENDER COMBINATION

Synthesis of Reversal 1 and le Grand theme.

⧗ Baruch Lender (1913-1994).

Pattern:

Lender Combination			
1	~	a	b
A	B	C	D
C	D	A	B



932

LENDER, Baruch
3.hm UV CSZTV 1979

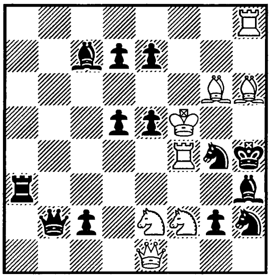
#2

932: 1. d5?^{A} ~ 2. ♘e3#^{B}, 1... ♗xa3^{a} 2. ♖g4#^{C}, 1... ♗d4^{b} 2. ♕xa6#^{D}, 1... ♖e2! ◆ **1. ♖g4!^{C}** ~

2. ♕xa6#^{D}, 1... ♗xa3^a 2. d5#^{A}, 1... ♗xd4^b 2. ♘e3#^{B}.

LENDER THEME [S]

A two-move selfmate theme: In the mating move Black occupies the square just evacuated by White.



933

AVNER, Uri
1.pr Lender JT 1989

s#2

933: 1. ♖b4! ~ 2. ♗f4+ ♘h6#, 1... e4 2. ♗g7+ ♘h6#, 1... ♖a8 2. ♘e4+ ♘f2#, 1... d4 2. ♘d3+ ♘f2#.

LENGTH PROBLEM

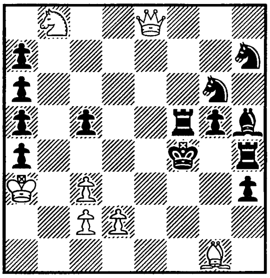
A problem whose composer has aimed at achieving as high number of moves as possible, sometimes a record, with certain stipulation and material.

→ ***See also:*** *Length Record.*

LENGTH RECORD

One type of a record problem in which the composer aims at achieving as high number of moves of the solution as possible. The records can be and are classified according to e.g. stipulation and material (for instance minimal problems).

There are still more subtle categories as to which extent duals can be tolerated, whether the promoted force is allowed etc.

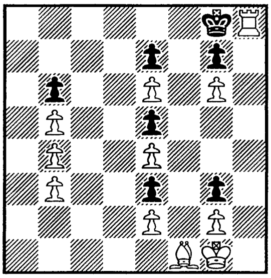


934

JØRGENSEN, Walther
pr Thema Danicum 1981-2

#226

934: 1. ♗h2+ ♔f3 2. ♕e3+ ♔g2 3. ♕g1+ ♔f3 4. ♕f1+ ♔g4 5. ♕e2+ ♖f3 6. ♕e6+ ♖f5 7. ♘d7 ♔f3 8. ♕e3+ ♔g2 9. ♕g1+ ♔f3 10. ♕f1+ ♔g4 11. ♕e2+ ♖f3 12. ♕e6+ ♖f5 13. ♔b2 ♔f3 ... 25. ♔d1 a3 ... 44. ♔xa3 ♔f3 ... 62. ♔d1 a4 ... 69. ♔d1 a5 ... 76. ♔d1 a6 83. ♔d1 a3 ... 102. ♔xa3 ♔f3... 108. ♔b2 ♔f3... 114. ♔c1 ♔f3... 120. ♔d1 a4 ... 127. ♔d1 a5 ... 134. ♔d1 a3 ... 153. ♔xa3 ♖f3 ... 171. ♔d1 c4 ... 176. ♔d1 c4 ... 185. ♔d1 a3 ... 192. ♔b1 ♔f3 ... 195. ♕f1+ ♔e4 ... 200. ♔a2 ♔f3 ... 206. ♔xa3 ♔f3 ... 224. ♔d1 ♘h~ 225♘(x)f6+ ♔f3 226. ♕e2#. ◆ Length record in direct-mate problems.



935

HEGERMANN, Bernhard
Fairy Chess Review 1934

h#28

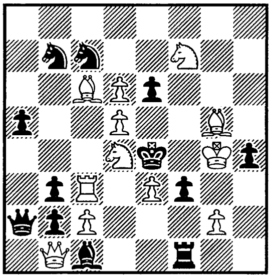
935: 1. ♔xh8 ♔h1 2. ♔g8... 8. ♔xe6... 12. ♔xe4... 15. ♔xb3 ♔h1 16. ♔xb4 ♔g1 17. ♔xb5 ♔h1 18. ♔c4... 23. b1♕ ♔h1 24. ♕f5 ♔g1 25. ♕f7 gxf7 26. ♔c3 f8♕ 27. ♔d2 ♕c8 28. ♔e1 ♕c1#. ◆ The longest helpmate.

→ ***See also:*** *Bláthy Matrix; Task Problem.*

LENNART LARSSON THEME

In at least two tries White captures a black Pawn with a consequence that he loses the possibility of capturing on that square with his own Pawn. Black takes advantage of it in his refutation.

⧖ Theme introduced in 1970 by Lennart Larsson (1921-2008).



936

LARSSON, Lennart ; FRÖBERG, Hilding
Springaren 1990

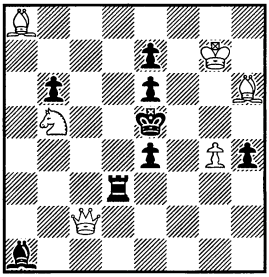
#2

936: 1♘d~? ♘xd6! ◆ **1. ♘xb3?** ♕xb3,♘xd6? 2. axb3,♘c5#, 1... ♕a4! ◆ **1. ♘xe6?** ♘xe6?,♘xd6? 2. dxe6,♘c5#, 1... ♘b5! ◆ **1. ♘xf3?** ♘xd6 2. ♘fxd6# 1... ♖d1! ◆ **1. ♘b5!** ~ 2. ♖c4#, 1... ♕a4 2. cxb3#, 1... ♘b5 2. dxe6#, 1... ♖d1 2. gxf3#, 1... ♘xd6 2. ♘xd6#. (1... bxc2 2. ♕xc2#).

LENNON THEME

The key-piece *A* closes a line of a black piece ***B*** and threatens mate by a piece ***C***. In defence, black piece *B* captures white piece *A* in one variation and closes line of white piece *C* in the second variation.

⧗ Jean Lennon (1918).



937

LENNON, Jean
Le Patriote de Nice 1967

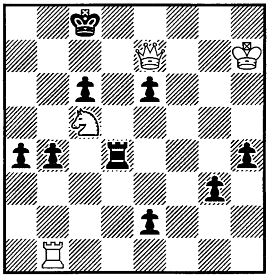
#2

937: 1. ♗e3! ~ 2. ♕h2#, 1... ♖xe3 2. ♕c7#, 1... ♖d2 2. ♕xe4#.

LEPUSCHÜTZ THEME

A specific *Führung* (attack, plan) would be successful if Black had not time to defend. So White allows a check, and the *Führung* is successful as an answer to this check (definition by Hans-Peter Rehm).

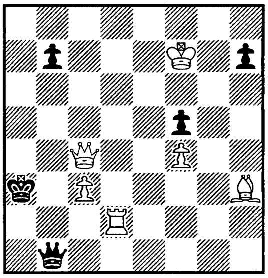
⧗ Theme was named after Hans Lepushütz (1910-1984) who was the first who recognized theme and did a serious investigation. Possibly the oldest example, however, is a fourmover by Erich Zepler (1898-1980) – see **939**.



938

LEPUSCHÜTZ, Hans
1.pr J. Kohtz MT 1943

#5



939

ZEPLER, Erich
1.pr J. Berger MT 1935

#4

938: 1. ♘a6? ♖d7! ◆ 1. ♖xb4? ♖xb4! 2. ♘a6 ♖b7 3. ♕e8??, (1. ♔h6? = too slow!) ◆ 1. ♔g7! ~ 2. ♕b7+ ♔d8 3. ♕b8+/♘xe6+ etc., 1... ♖g4+ 2. ♔h6! ♖d4 3. ♖xb4 ♖xb4 4. ♘a6 ♖b7 5. ♕e8#.

939: 1. ♖a2+? ♕xa2 2. ♕b4??, (1. ♔f8/♔g7? ♕b2!) ◆ 1. ♗xf5! ~ 2. ♗xb1 etc., 1... ♕xf5+ 2. ♔e7! ♕b1 3. ♖a2+ ♕xa2 4. ♕b4# (1... ♕b3 2. ♗e6!) etc.

LETTER PROBLEM

The diagrammed position represents a letter.

⧗ It is probably impossible to determine when the first problem of this type had been made, but it is well known that Anthony J. Taffs (1916-2005) composed the complete alphabet (*Northwest Chess 1978*).

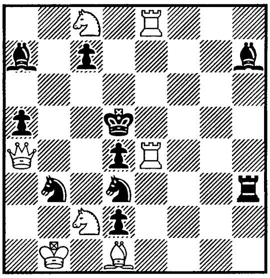
→ ***See also:*** *Hanneman Theme.*

LEVMAN DEFENCE

Black closes a future white line in advance, i.e. the line which would be created by threat (like c6-c4 in try and c4-c6 after the key in **940**).

This is actually *Theme A* with one prospective line.

Sometimes called **Lederle theme**, after threemover **941**.

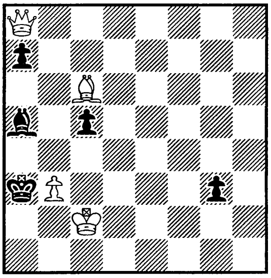


940

BIRBRAGER, Isaak S.
1.pr 2. TT Na Smenu! 1966

#2

940: 1. ♖4e6? ~ 2. ♕c6#, 1... ♗c5 2. ♕xb3#, 1... ♘bc5 2. ♕xd4#, 1... ♘dc5 2♖(6)e5#, 1... c5 2. ♖d6#, 1... ♘b4! ◆ 1. ♘a3! ~ 2. ♕c4#, 1... ♗c5 2. ♗xb3#, 1... ♘bc5 2. ♖xd4#, 1... ♘dc5 2. ♖8e5#, 1... c5 2. ♕d7# ◆ Levman-2 with 4 changed mates!.



941

LEDERLE, H.
Münchener Neueste Nachrichten 1888

#3

941: 1. **b4!** ~ 2. ♕h8 ~,♔xb4 3. ♕b2,♕c3#, 1... ♔xb4 2. ♕h8 **c4** 3. ♕f8#, (1... ♗xb4,♗d8,c4, cxb4 2♕(x)a7(+), 1... cxb4 2.♕g8, etc.).

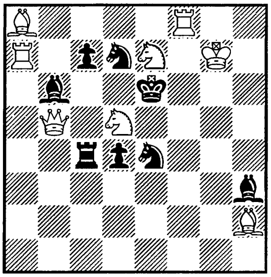
≡ **Alias:** Levman 2.

LEVMAN THEME

A square in the black King's field is guarded by a white linemover. A threat closes this line but opens the (masked) line of another white linemover which resumes a guard. Black defends by closing this masked line.

This is actually Theme A with one masked line, or a hidden form of Barulin defence.

⌛ Semen Levman (1896-1942).



942

DRESE, Gerardus H.
Tijdschrift v. d. KNSB 1931

#2

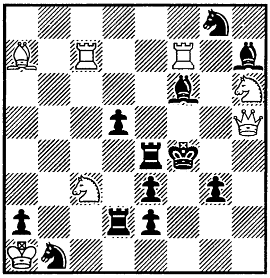
942: 1. ♘f5! ~ 2. ♘f4#, 1... ♖c5 2. ♘xd4#, 1... ♗c5 2. ♘xc7#, 1... ♘dc5 2. ♕e8#, 1... ♘ec5 2. ♕c6#, 1... c5 2. ♕xd7#, (1...♗xf5 2.♖e8#) ◆ 5 Levman defences on a single square (c5), including the Grimshaw interference between ♝ and ♜.

★ **Other examples:** 1417, 1533.

≡ **Alias:** Levman 1.

LEVMAN UNPIN

Black parries the threat by masked anticipatory unpin of a black piece.



943

DRESE, Gerardus H.
4.hm Tijdschrift v. d. NSB 1930

#2

943: 1. ♗b8! ~ 2. ♖c4#, 1... ♖dd4 2. ♘xe2#, 1... d4 2. ♘d5#, 1... ♗f5 2. ♕xf5#. ◆ *"Thema-boek"*: Special case of Anticipatory Unpin.

LIGHT

Adjective applied to a problem which has a relatively small number of pieces in the initial position. Lightness is usually desirable in the interests of economy. (Definition from FIDE Album.)

LIKEMAN MAXIMUMMER [F]

Fairy condition. Black has to make his longest move with the same kind of man that White moved last.

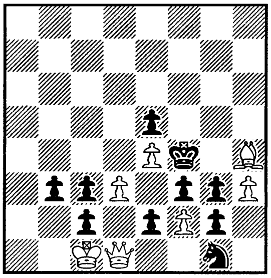
⌛ Invented by Karl Schreinzer in 1925.

≡ **Alias:** Gleichstein-Längstzüger (Ger.).

LINDNER 1 THEME [H]

Waiting move (tempo) by Black in the set and White in the actual play.

⌛ László Lindner (1916-2004).



944

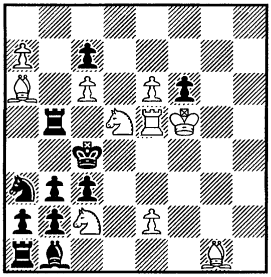
LINDNER, László
1.pr Saô Paulo 1955-6

h#2*

944: *1... ♕xg1 2. e1♘ fxg3# ◆ **1. cxd1♘** ♔b1 2. ♘e3 fxg3#.

LINDNER 2 THEME [H]

In the initial position White "threatens mate" (set play in one move). Black avoids this mate and after his first move White "threatens" the same mate again. Black is again obliged to avoid it and eventually a different mate occurs.



945

KORPONAI, József
1.pr Problem 33. TT 1960-61

h#2**

945: *1... ♘de3# ◆ **1. fxe5** ♗b6 (*2... ♘de3#) 2. e4 ♘ce3#.

→ ***See also:*** *Garai Theme.*

LINE

In chess problem terminology "line" is a joint term covering diagonals, ranks and files, unless there is a particular reason to separate them.

LINE CLEARANCE

A unit of either colour moves along a line, making it available for another unit of either colour to follow. If the units are of same colour, it is either *Bristol Clearance* or *Loyd's Clearance*. If the rear unit supports the front unit, the maneuver is called doubling, and is often preceded by *critical move* or *anti-critical move*.

LINE COMBINATION

A collective term referring to a large number of themes, the core of which is made up by the so-called capital letter themes. The themes can further be divided into three sub-groups:

(1) Defensive themes: Barulin (*theme A*), Somov (*theme B*), *Isayev combination* (combination of themes A and B), *Levman defence* (the masked form of theme A), *Anti-Levman defence* (the masked form of theme B), *Degener line combination*.
(2) Dual Avoidance themes: *theme C*, *theme D*, and *theme E*, *Mari theme* (Arnstam), *anti-Mari theme*, [anti-]*Java theme*, *Ekström theme*.
(3) Attempts to defend and refute: *theme F*, *theme G*, *theme H* and *theme I*, *Zappas theme*, *Ahues Mechanism*, *Bruch line combination* and *Taraba Line Combination*.

≡ **Alias:** Line Themes.

LINE VACATION

A piece moves off the line allowing subsequent deployment of a friendly line-mover.

★ **See examples:** 255, 495, 885, 1281.

LINE VOIDANCE THEME

Generally, a clearance in the opposite direction to the (direction of) the line of action. While *Bristol clearance* is a clearance in the same direction, *Loyd's clearance* is a clearance in the opposite direction, i.e. voidance.

★ **See example** 1609.

LINE, MASKED

A line of action of a long-range line-piece toward an object, where there are one or more units of either colour between that piece and the object. *Battery* and *pin* are the most common masked line devices.

Masked line usually aims at opponent's *King's field*, and thematic play is connected with its (prospective) opening. Some of the themes designed on the basis of masked line are line themes *Theme C*, *Theme D*, *Theme E* or *Theme F*; also *Levman theme*, *Seilberger theme*, *Avner mechanism*, *Ahues Mechanism 1* and many others.

→ ***See also:*** *Ambush.*

LINEMOVER

A piece which can move one or more squares along the orthogonal and/or diagonal line. Namely: Queen, Rook and Bishop, (also a Pawn on its initial square).

LION [F]

Fairy piece. Closely related to the *Grasshopper*. It too moves along Queen-lines and hops over a unit of either colour, but it may land on any square beyond the hurdle, provided the intervening squares are unoccupied.

Variations:

Rook-Lion: As Lion, but moves only along Rook-lines.

Bishop-Lion: As Lion, but moves only along Bishop-lines.

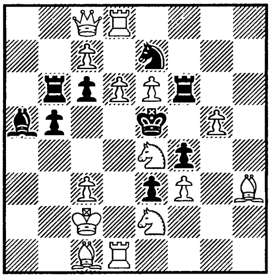
LOCALIZATION [E]

Method in endgames. Restriction of the activity of pieces within the limited space on the board.

LOCHET THEME

In a try White threatens mate *A* and after Black defence gives mate *B*. In the solution White realizes the try so that with the second move he threatens *B* and after the defence gives mate *A*.

⧗ Jean Lochet (1940).



946

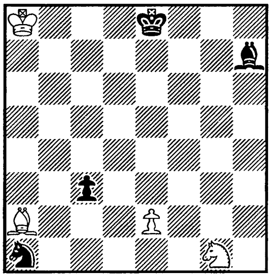
BOYER, Jean-Pierre
cm Thèmes-64 1982 /
dedicated to J. Lochet

#3

946: 1. ♘c5? ~ 2. ♘d7#^{A}, 1... ♘d5 2. ♘d3#^{B}, 1... ♘f5! ◆ **1. ♘xf6?** ~ 2. ♘d7#^{A}, 1... ♘f5 2. ♘g4#^{C}, 1... ♘d5! ◆ **1. ♗b2!** ~ 2. c4+ ♗c3 3. ♗xc3#, 1... ♘d5 2. ♘c5 ~ 3. ♘d3#^{B}, 2... ♘~ 3. ♘d7^{A} (2... ♘b4+! 3. cxb4#), 1... ♘f5 2. ♘xf6 ~ 3. ♘g4#^{C}, 2... ♘~ 3. ♘d7#^{A} (2... ♘d4+! 3. cxd4#).

LOCKING [E]

Endgame theme. One side using a witty maneuver which involves a sacrifice of one or more pieces constrains the mobility of opponent's pieces.



947

CHEKHOVER, Vitaly
1-2.pr Shakhmaty v SSSR 1956

=

947: 1. e4 ♗xe4+ 2. ♔a7 ♗d3 3. ♗b1 ♗xb1 4. ♘e2 c2 5. ♘c1 ♔e7 6. ♔a6! (6. ♔b6 ♔d6 7. ♔b5 ♔d5 8. ♔b4 ♔d4 9. ♔a3 ♔c3!) **6... ♔e6** (6... ♔d6 7. ♔b6!) **7. ♔a5 ♔e5 8. ♔a4 ♔e4 9. ♔a3 ♔e3 10. ♔b2 ♔d2 11. ♔xa1 ♔c3 12. ♘b3 ♔xb3** =.

≡ **Alias:** Citadel.

LOCUS THEORY

A total ground comprising all **spots** of a theme. Most often, black King's relative position to other units of thematic relevance is considered as a spot, and all possible spots, i.e. relative distances of relevant units, diagonally and orthogonally, are called the **Locus** of the theme in question.

The system may be helpful in tracing anticipations, or for a composer in avoiding them and pursuing originality.

LOCUST [F]

A fairy piece which moves only to capture. It lands on to the square behind the first hurdle on the Queen-line and captures it. The arrival square must be empty.

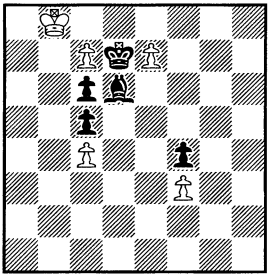
Variations:

Rook-Locust: Moves along the Rook lines.
Bishop-Locust: Moves along the Bishop lines.
Knight-Locust: (1-2)-Equilocuhopper
Pawn-Locust: (1-1)-Equilocusthopper which moves only upwards if it is white, or downwards if it is black.

LOEWENTON THEME [H]

Reciprocal change of promotions: In a helpmate White's promotions to different pieces with two Pawns switching functions from set play to solution.

⧗ Leon Loewenton (1888-1963).



948

LOEWENTON, Leon
1.pr Arbejder Skak 1957

h#2*

948: *1... e8♘ 2. ♗e7 c8♕# **1. ♗e5** e8♕+ 2. ♔d6 c8♘#.

LOGICAL COMBINATION

*There are two kinds of Combinations: the **Intuitive Combination**, which may be perceived only as a whole, in a flash of intuitive insight, as it were; and the **Logical Combination**, which must be deduced step by step from its component parts, and its rational sequence of moves. Logical Combinations comprise a **Main-plan**, and one or more **Fore-plans**. In the process of solving we generally perceive the Main-plan first; we try this at once (the so-called **Thematic Try**) and find that it fails owing to some sharply defined defect. In order to remedy this defect and render the Main-plan subsequently effective, we must have recourse to a preparatory maneuver, termed Fore-plan. In this way we gradually arrive at the complete solution, our final discovery being the key-move; and it is precisely the stern logic of such problems that appeals to so many solvers.* (Alain C. White, 1929).

The most important premise in logical problem is that the Main Plan should fail only due to a unique defence (or logical reason). This principle of abstract intellectual economy is the **Purity of Aim** (Zweckreinheit, Ger.) principle.

In strategic sense logical combinations can be divided into **direct** and **indirect** maneuvers.

Direct Maneuver consists of useful and willing movement of white pieces. It is initiated and executed by White.

Indirect Maneuver consists of harmful and forced (non-willing) movements of black pieces. It is initiated by White and executed by Black.

In order of better understanding of these maneuvers it is necessary to explain the quality of movements of pieces. These movements consist of **voluntary** (Freizug) and **forced** or extorted (Lenkung) moves. The former are termed **deploy-moves** and the latter **decoy-moves**.

Depending on whether the idea of these movements is arrival to the new or departure from the old square these two types of movements are further sub-divided into two groups, so we have:

- **Ex-Deploy**. A voluntary move whose advantage lies in the vacation of the initial square.
- **Ad-Deploy**. A voluntary move whose advantage lies in the occupation of the new square.
- **Ex-Decoy**. A forced move whose disadvantage lies in the vacation of the initial square.
- **Ad-Decoy**. A forced move whose disadvantage lies in the occupation of the new square.

From White's point of view, if a combination is forced by White it is called **Idea in Attack** and if it is forced by Black **Idea in Defence**. However, Black can also combine either with black or with white pieces, so he has the same two possibilities as White. Thus, there are four basic systems of logical combinations:

Type of combination	Initiatiated by	Executed by	Description
Direct maneuver	White	White	Idea in attack with white pieces
Direct maneuver	Black	Black	Idea in defence with black pieces
Indirect maneuver	White	Black	Idea in attack with black pieces
Indirect maneuver	Black	White	Idea in defence with white pieces

These combinations can come in different forms:

(a) *Protoform* (Orthoform, *Grundform*, *Urform*)

(b) *Antiform* (Gegenform)

(c) *Metaform*

(d) *Periform*

(e) *Paraform*

(f) *Complete Antiform*

(g) *Hold-form* (Halteform)

★ **See examples:** 326, 465, 687, 758, 1239, 1547.

LOGICAL IDEAS

In brief, logical ideas can be divided (according to Bassisty) into the following main groups:

(1) ideas that exploit the *intersection* points and the *interference*s on them;

(2) ideas that aim at *decoy*ing of black pieces, their errors and possible *defence substitution*s;

(3) ideas with *obstruction*s and *incarceration*s;

(4) ideas based on the weakening element caused by the try (*Berlin theme*, *Munich theme*);

(5) ideas based on the loss of control of the mating square (*focal* and *junction point* combinations);

(6) clearance and doubling ideas (*Bristol clearance*, *Turton doubling* with its variants);

(7) tempo gaining or losing ideas (*tempo gaining maneuver*, *tempo losing maneuver*);

(8) ideas that are based on the correct choice of option (*option combination*s, *counter exchange*, other combinations that involve *deploy*s);

(9) combinations in variations that each emphasize *try play*, and the *purity of aim* is maintained if the key has the same purpose as the variations.

LOGICAL PROBLEM

The style that has these principals: Strategic idea, shown in perfectly clear-cut form, without extraneous elements confusing the logic of the play (*purity of aim*).

★ **See example** 1449.

LOGICAL SCHOOL

One of the five major schools of composition, the beginning of which was marked by Johannes Kohtz' and Carl Kockelkorn's epoch-making work *"Das indische Problem"* (1903), although a few critical voices against the ruling trend of composing had been raised before them too. Taking the famous Indian problem from 1845 as their starting point, the authors emphasized the importance of the clarity and purity of aim of a problem's crucial moves, and maintained that a problem should be deprived of everything that blurred its main idea. Instead of a profusion of variations with possibly little in common in terms of strategy, the problem needed one idea, clearly and logically conveyed. The basic concepts, such as main plan, try play, foreplan and decoy were explicitly formulated in the early 20th century by Walter Frh. von Holzhausen, Friedrich Palitzsch, Franz Palatz, later problemists like Herbert Grasemann, Werner Speckmann, and more recently Stephan Eisert and Hans Peter Rehm, just to name a few.

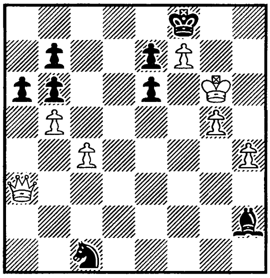
The core ideas of the school are to be found under headings like purity of aim, economy of aim, direct and indirect logical combination, option-combination, counter exchange, main plan, try play, fore-plans, basic plan, supplementary plan, intermediate plan, decoy, deploy etc.

The most popular logical ideas are Roman theme, which was theoretically introduced by Kohtz and Kockelkorn in 1905, Dresden idea and Beugung (Deflection) with their many sub-variations.

LONDON THEME

Logical combination: White has a specific plan of attack but it fails for one or more reasons if White immediately tries it. Therefore White first attracts one or more black pieces away, so the plan of attack now becomes effective. Now Black has a new defence at his hand, but this is insufficient. **949**

Another source describes this theme quite differently: *White piece mates from the square it occupied in the initial position*; in Soviet Union it was also (wrongly!) called a switchback theme (N. P. Zelepukin: *"Slovar shakhmatnoi kompozicyi", Kiev 1982) ... with the same example! However, M. B. Bassisty (Slovar terminov shakhmatnoi kompozicyi*, Kiev 2004) maintains that the main plan (a logical combination!) fails because it does not threaten anything – and gives the same example!!



#3

949

GUTTMAN, Newman
British Chess Magazine 1936 / (v)

949: The plan **1. ♕h3** and 2. ♕c8# is hindered by the black Pe6. Therefore: **1. ♕c3!** ~ 2. ♕h8/♕g7#, 1... e5 2. ♕h3 e6 3. ♕a3#.

LONG-RANGE PIECE

A piece (Queen, Rook, Bishop) which can operate along the whole line or diagonal.

LONGMOVER (CONDITION) [F]

Fairy condition. Any black man may move, but it has to do its longest move available.

⌛ Invented by Friedrich von Wardener (1873-1964) in 1926 (Längstzüger Junior).

≡ **Alias:** Langzüger (Ger.).

LONGMOVER (GENRE)

More-mover with a long solution. The line between moremovers and longmovers is inconstant, varying somewhere between 7 and 10 moves.

Sidler: "Longmovers in the narrow sense fall into two groups:

(a) problems that require several moves because of repeated tempo-gaining maneuvers;

(b) problems which require several moves for presenting a logical idea."

LORTAP [F]

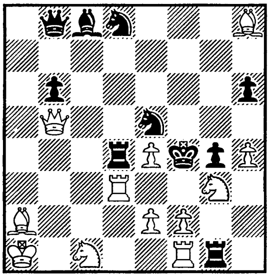
Fairy condition, in fact the *Anti-Patrol Chess*. A unit may capture or give check only if it is unguarded by friendly unit.

Ultra-Lortap: Only pieces unguarded by friendly units may move.

LOSHINSKY THEME

Like-moving black and white pieces stand next to each other in direction of their movement. At least three times when the former moves away along their common line the latter follows it by moving to the adjacent square.

⌛ Lev I. Loshinsky (1913-1976).



#3

950

LOSHINSKY, Lev I.
1.pl Vsesoyuznoye pervenstvo SSSR 1947

950: 1. ♕b1! ~ 2. ♘h5+ ♔xe4 3. ♖e3#, 1... ♖d7 2. ♖d6!, 1... ♖d6 2. ♖d5!, 1... ♖d5 2. ♖d4!, (1... ♖a4 2. ♖a3, 1... ♖b4 2. ♖b3, 1... ♖c4 2. ♖c3), (1... ♖xg3 2. fxg3+, 1... ♖xe4 2. ♖f3+, 1... ♖/♘xd3 2. ♕xd3).

→ ***See also:*** *Anti-Loshinsky Theme; Anti-Magnet Theme.*

LOSING GAME (CHESS) [F]

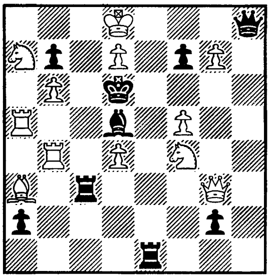
A fairy chess variant. Capturing is obligatory when it is possible. King (which has not powers of a normal King) can be played next to the King of opposite side. Pawn can also promote to a King, and Kings may be captured. In losing game, there is neither check nor mate, but the player who first loses all his men or is stalemated wins.

≡ **Alias:** Schlagschach (Ger.).

LÖW THEME

Four interferences of a black Rook by a black Bishop in the solution of a twomover.

⧗ Niels B. Löw (1881-1964).



951

HANSEN, Wilhelm
1.pr Löw Theme Tourney
1926

#2 (white King in check!)

951: 1. gxh8♕! ~ 2. ♖xd5#, 1... ♝b3 2. ♖c4#, 1... ♝c4 2. ♖b3#, 1... ♝f3 2. ♘e2#, 1... ♝c6 2.♘c8#, (1... ♝e6/♝e4 2. ♕f8#, etc.).

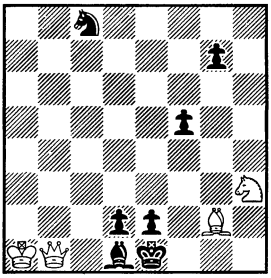
LOYD'S CLEARANCE

A piece moves along a line, crossing a critical square, so that a like-moving unit of the same color coming later to the line can take advantage of it by moving to an opposite direction. The line-clearing unit does not support the second unit like, for instance, in Turton doubling. See **952**.

Shorter: Avoidance of doubling interference with an anti-meta-critical move.

Brunner-Loyd Clerance. A piece makes a critical move. Another piece of the same colour moves on the critical square in order to move to an opposite direction. The first piece is not supporting the other. The difference to Loyd Clearance is that the pieces are of equal strength. See **953**.

⧗ Samuel Loyd (1830-1914).

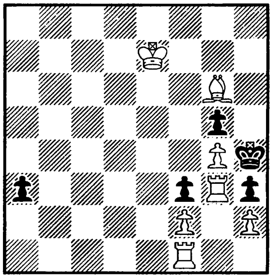


952

LOYD, Samuel
Cincinnati Dispatch
5.9.1858

#3

952: 1. ♗a8! g~ 2. ♕b7 ♔f1 3. ♕h1#, (1... ♔f1/♘~ 2. ♕xf5+/♕b6, 1... f4 2. ♕g6).



953

BRUNNER, Erich
Basler Nachrichten 1936

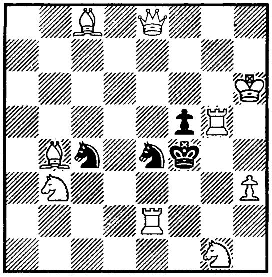
#4

953: 1. ♖h1! a2 2. ♖gg1 a1~ 3. ♖xa1 ♔xg4 4. ♖a4#.

≡ **Aliases:** Loyd's Line Clearance; Loyd's Line Voidance.

LOYD'S HALF-PIN

Half-pin formation, where one White piece stands masking the thematic line and giving mate, when either of the half-pinned Black pieces move.



954

LOYD, Samuel
Sam Loyd and his Chess Problems 1913

#2

954: 1. ♕a4! (~), 1...♘c~ 2. ♗d6#, 1... ♘e5 2. ♗d2#, 1...♘e~ 2. ♗d2,♗d6#, 1... ♘c3/♘xg5 2. ♗d6#, 1... ♘c5 2. ♗d2#, 1... ♔e5 2. ♖xf5#.

→ ***See also:*** *Half-Pin.*

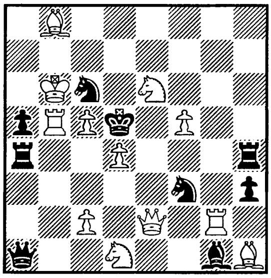
LUUKKONEN THEME

In the set play several thematic defences are answered by one and the same mate. After the key of the solution the same mate is a threat, while thematic defences are followed by new and different mates.

⧗ Emil Luukkonen (1888-1952).

Pattern:

Luukkonen			
1	~	a	b
X	*	A	A
Y(?)	A	B/!	C/!

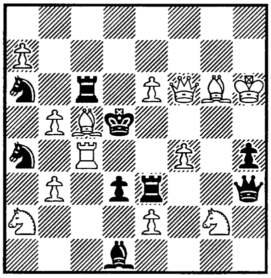


955

HANNELIUS, Jan
Helsingin Sanomat
4.5.1958 / (in memory of J. Gunst)

#2

955: *1... ♖axd4/♖hxd4/♕xd4/♗xd4/♘cxd4/♘fxd4 2. ♘c7# ◆ **1. ♕d3!** ~ 2. ♘c7#, 1... ♖axd4 2. c4#, 1... ♖hxd4 2. ♘f4#, 1... ♕xd4 2. ♘c3#, 1... ♗xd4 2. ♘e3#, 1... ♘fxd4 2. ♖g4#, 1... ♘cxd4 2. c6# ◆ Luukkonen with 6 variations, may still be a record.



956

ZIPF, Volker
2.pr Troll 1999-2000

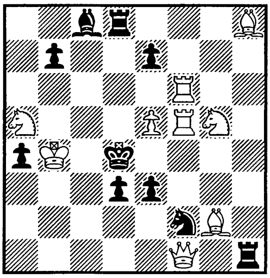
#2

956: *1... ♕xe6^{a},♖exe6^{b},♖cxe6^{c} 2. ♕d4#^{A}, 1... ♖xc5^{d},♘4xc5^{e},♘6xc5^{f} 2. ♖d4#^{B} ◆ **1. ♗f7?** ~ 2. ♕d4#^{A}, 1... ♕xe6^{a} 2. ♘xe3#, 1... ♖xe6^{b} 2. e4#, 1... ♖cxe6^{c} 2. a8♕#, 1... ♖e4! ◆ **1. ♕e7!** ~ 2. ♖d4#^{B}, 1... ♖xc5^{d} 2. ♕d7#, 1... ♘4xc5^{e} 2. ♘c3#, 1... ♘6xc5^{f} 2. ♘b4#, (1... ♖e4,♖d6 2. ♗xe4,♕xd6#).

MACKENZIE THEME

Two black pieces control a white battery. In two variations one or the other of these pieces abandon or lose the control and the white battery mates by shutting-off or capturing the other piece.

⧗ Arthur F. Mackenzie (1861-1905).



957

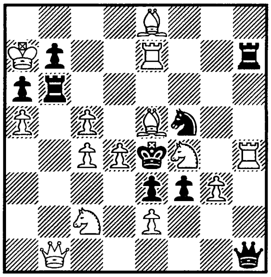
MACKENZIE, Arthur F.
Illustrated London News
1888

#2

957: **1. e6!** (~), 1... ♖g12. ♖f8#, 1... ♖d7 2. ♖h6# ◆ etc.

MACKENZIE, CYCLIC

Not actually a cyclic theme, but rather a blend of three systems of *Mackenzie theme*: each of three white batteries is controlled by one of three possible pairs of three black line-movers.



958

BETTMANN, Henry Wald ; BETTMANN, Edgar
hm St-John's Globe 1888

#2

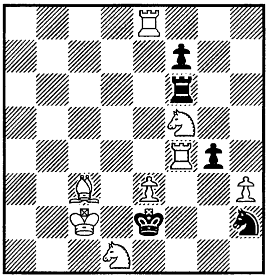
958: **1. ♗g6!** (~), 1... ♕g1 2. ♘h5#, 1... ♕h2 2. ♘b4#, 1... ♖b5 2. ♗g7#, 1... ♖c6 2. ♘e1#, 1... ♖g7 2. ♘h3#, 1... ♖h6 2. ♗d6# ◆ etc.

MADRASI CHESS [F]

Fairy condition. If opposing pieces of equal value threat one another they are paralyzed, i.e. both lose their capability of moving and all their forces (including a check to the enemy King) except that of paralyzing. They remain paralyzed until one of them is captured or another man (not a King, because it would step into a check) comes on the line between them.

Madrasi Rex Incusive. A variant where the condition also applies to Kings.

⧗ Invented by the Indian problemist Jabbar Karwatkar (1937), whose native province was/is Madrasi.



959

KARWATKAR, Abdul Jabbar
The Hindu 1979

#2 Madrasi

959: 1. e4! (~), 1... ♘f1 2. ♘d4#, 1... ♘f3 2. ♘g3#, 1... ♖~ 2. ♖f2#, 1... ♖xf5! 2. exf5#.

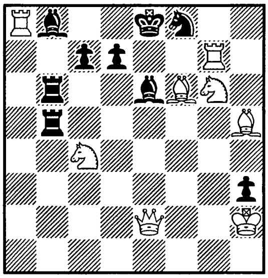
→ ***See also:*** *Isardam.*

MAGEE THEME

At least four interferences by at least two black Pawns. **960**.

Magee Jr Theme: Three interferences of black pieces by black Pawns. **961**.

⧗ Proposed for Good Companion theme tourney in 1919 by Arthur Madsen-Magee (1900-1983).

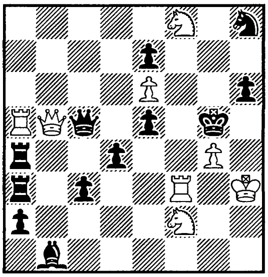


960

WHITE, Alain C.
Good Companion 1919

#2

960: 1. ♖g8! ~ 2. ♖xf8#, 1... c5+ 2. ♘f4#, 1... c6+ 2. ♘d6#, 1... d5 2. ♘xf8#, 1... d6 2. ♕xe6#.



961

DAWSON, Thomas R.
2.pr Good Companion TT 1919

#2

961: 1. ♕f1! ~ 2. ♕c1#, 1... e4 2. ♖xc5#, 1... d3 2. ♖f5# (♘e4?), 1... c2 2. ♘e4# (♖f5?), (1... ♘g6 2. ♘h7#).

★ **Other example** 1033.

≡ **Alias:** Madsen Theme.

MAGIC MAN [F]

Fairy piece. It alters the colour of other men it attacks; also if again attacked by the same piece from another direction. Not applicable to Kings and Pawns, but P. C. Asbury-Smith applied it to **Magic Pawns** and A. H. Kniest to **Magic Kings**.

⧗ Invented in 1964 by Brasilian problemists.

≡ **Alias:** Magischer Stein (Ger.).

MAGIC SQUARE [F]

Fairy condition. Squares on which men change colour at arrival.

MAGNAPROMOTER [F]

Fairy condition. A piece (not Pawn) at arriving on a promotion square "promotes" to any piece at will.

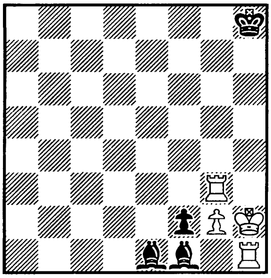
MAGNET THEME

This term has been used in association with different themes:

1. White King, or some other piece, lures black King with at least three quiet moves into the mating field, keeping the distance between the two fairly constant. **962**.

2. Duel in which White counters black piece's move by moving his own piece in analogous way next to Black's, or vice versa.

3. A synonym for Loshinsky theme (which is a subset of **2**).



962

ERNST, Georg
Fränkisches Volksblatt 1911

#4

962: 1. ♖g6! (1 ♖g~? ♝d3!) ♔h7 2. ♖g5! (2. ♖g4? ♝d2!) ♔h6 3. ♖g4 ♔h5/♝xg2 4. ♔g3/♔xg2#.

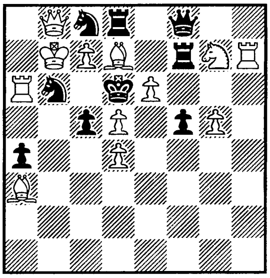
→ ***See also:*** *Anti-Magnet Theme.*

MAI 1 THEME

The key selfpins one white and unpins one black piece; in defence this unpinned (thematic) piece unpins just pinned white pinned piece which mates by pinning the black thematic piece.

As a matter of fact this is Schór theme with a pin on the mating move.

⌛ Luigi Mai (1903-1970); Guglielmo Mai (1906-1980).



963

MAI, Guglielmo ;
MAI, Luigi
Die Schwalbe 1928

#2

963: 1. ♗c6! ~ 2. ♗xc5#, 1... ♘d7 2. cxd8♕#, (1... ♔e7,♖xc7 2. ♘xf5,♕xc7#).

→ ***See also:*** *Schór Theme.*

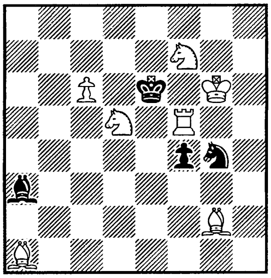
≡ **Alias:** May.

MAI 2 THEME

Theme based on *duals*. In a try White threatens one pair of mates and in thematic variation another pair of mates follows. In the solutions variation mates from try become threats, while threats from the try become mates. The black defence is not necessarily the same move.

Pattern:

Mai 2			
1	~	a	b
X	AB	CD	
Y	CD		AB



964

MAI, Luigi
Il Due Mosse 1956 / (v)

#2

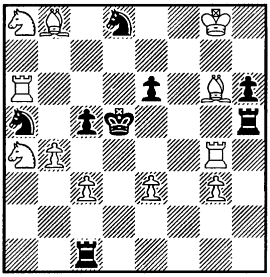
964: 1. ♗e5? ~ 2. ♘g5/♘d8#, 1... ♗e7 2. ♘c7,♘xf4#, 1... f3! ◆ **1. ♗f6!** ~ 2. ♘c7/♘xf4#, 1... ♗d6 2. ♘g5,♘d8#, (1... ♘xf6 2. ♖e5,♖xf6#).

MAI 2, CYCLIC

Three or more *phases*, each with a double threat and a thematic variation with *dual* mates. Variations from the first become threats in the second phase, mates from the second are threats in the third phase, etc.; mates from the last phase are threats in the first phase, thus closing the cycle. Thematic defences may be different in each phase.

Pattern:

Cyclic Mai 2				
1	~	a	b	n
X	AB	CD		
Y	CD		EF	
Z	EF			AB



965

SCHNEIDER, Michael
1.pr Il Due Mosse 12. TT 1960-1961

#2

965: 1. ♘b2? ~ 2. ♗e4/e4#, 1... ♖e5 2. ♖d6/♘c7#, 1... cxb4! ◆ **1. ♖e4?** ~ 2. ♖d6/♘c7#, 1...♘a(d)c6 2. ♘4b6/♘8b6#, 1... ♖f5! ◆ **1. b5!** ~ 2. ♘4b6/♘8b6#, 1... ♘c4 2. ♗e4/e4#, 1... e5 2. ♖d6/♘c7#.

MAIN PLAN

The English for German's *"Hauptplan"*. In a *logical problem* the mating plan of a direct or indirect combination (*"Vorbereitungskombination"* in German). White tries to carry it out first in a *try play* which, however, is refuted by one or several obstacles. White has to remove them, usually with as many *foreplans* as there are obstacles until he can execute the main plan successfully.

→ ***See also:*** *Logical Combination.*

MAIN THREAT

A synonym for *Main Plan.*

MAJOR PIECE

A piece which, with help of King, is able to give checkmate to a lone King. Thus Queen and Rook in orthodox chess.

MÄKIHOVI THEME

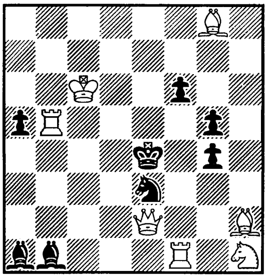
In the *set play* (or initial try) there are two or more mates after thematic defences. In the try (tries) and the solution these mates are separated. See **966**.

Inverted Mäkihovi Theme. The thematic duals appear in the virtual play, whereas the set and actual play are dual-free. See **967**.

⧗ Ilmari Mäkihovi (1927).

Pattern:

Mäkihovi		
1	~	a
X	*	AB
Y		A
Z		B

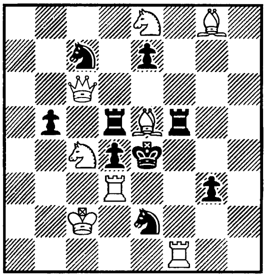


966

MÄKIHOVI, Ilmari ; MYLLYNIEMI, Matti
1.pr Suomen Shakki 1977

#2

966: *1... ♗d4 2. ♗d5/♘f2/♘g3# ◆ **1. ♖b3?** (2. ♕xe3#) ♗d4 2. ♗d5#, 1... ♗c3! ◆ **1. ♖e1?** ♗d4 2. ♘f2#, 1... ♗e5! ◆ **1. ♗g1!** (2. ♕xe3#) ♗d4 2. ♘g3# ◆ Ellerman-Mäkihovi with triple mate and, thus, in four phases.



967

FARIA, Osvaldo
1.hm Ghirelli MT 1960

#2

967: *1... e6 2. ♘d6#, 1... ♘f4 2. ♖xd4# ◆ **1. ♗h7?** ~ 2. ♗xf5#, 1... e6 2. ♘d6,♘f6#, 1... ♘f4 2. ♖xd4,♖xf4#, 1... bxc4! ◆ **1. ♕g6!** ~ 2. ♕xf5#, 1... e6 2. ♘f6#, 1... ♘f4 2. ♖xf4#, (1... ♖xe5 2. ♘d2#).

≡ **Alias:** Ellerman-Mäkihovi.

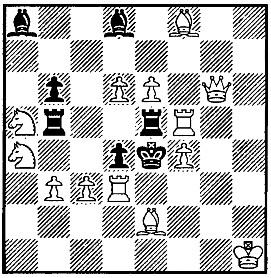
MÄKIHOVI-ROBERT THEME

Combination of Le Grand theme in reciprocal or cyclic form and Mäkihovi theme: dual or triple mates of the set against Black's thematic move are separated in the virtual and actual play.

Pattern:

Cyclic Le Grand - 3 phases		
1	~	a
X	A	B
Y	B	C
Z	C	A

Cyclic Le Grand - n phases		
1	~	a
X	A	B
Y	B	C
...	...	...
Z	N	A



968

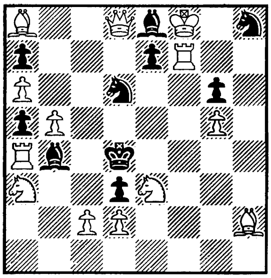
ROBERT, Philippe
1.pr Europe Èchecs 1976

#2

968: *1... ♔d5 2. ♗xf3^{A}/♖xe5^{B}/♖xd4#^{C} ◆ **1. ♘b2?** ~ 2. ♗f3#^{A}, 1... ♔d5 2. ♖xe5#^{B}, 1... ♖xf5! ◆ **1. ♗h6?** ~ 2. ♖xe5#^{B}, 1... ♔d5 2. ♖xd4#^{C}, 1... ♗g5! ◆ **1. ♘c4!** ~ 2. ♖xd4#^{C}, 1... ♔d5 2. ♗f3#^{A}, (1... dxc3 2. ♘xc3#, 1... ♖d5 2. ♘d2#).

MALEIKA BLEND

In the same problem there is some kind of dual separation of primary and secondary threats.



969

MALEIKA, Gerhard
1.pr Probleemblad 1992

#2

969: **1. ♕xe7!** (2. ♕xa7^{A}/♕e5^{B}/♕xd6^{C} #), 1... ♗xb5 2. A/B/C#, 1... ♗xf7 2. A/B#, 1... ♔c5 2. A/C#, 1... ♗d7 2. B/C#, 1... ♘hxf7 2. A#, 1... ♗c6 2. B#, 1... dxc2 2. C#, 1... ♘c8 2. ♖f4^{D}/♗e5^{E}/c3#^{F}, 1... ♘xb5 2. D/E#, 1... ♘b7 2. D/F#, 1... ♘f5 2. E/F#, 1... ♘c4 2. D#, 1... ♘e4 2. E#, 1... ♘dxf7 2. F#.

→ ***See also:*** *Combinative Separation.*

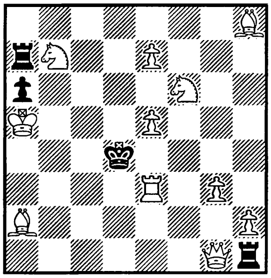
MALEIKA THEME

At least eight threats are separated in pairs so that one threat and same pair appear only once.

⧗ Gerhard Maleika (1951).

Pattern:

Maleika					
1	~	a	b	c	d
X	ABCDEFGH	AB	CD	EF	GH



970

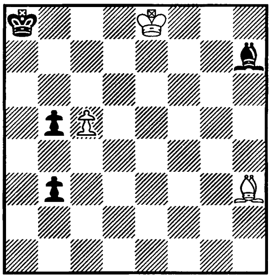
MALEIKA, Gerhard
Die Schwalbe 1985

#2

970: **1. e6!** (2. ♘e8^{A}/♘g8^{B}/♘h7^{C}/♘h5^{D}/♘g4^{E}/♘d5^{F}/♘e4^{G}/♘d7^{H}#, 1... ♖a8 2. A/B#, 1... ♖xh2 2. C/D#, 1... ♖xg1 2. E/F#, 1... ♖xb7 2. G/H#.

MALTESE CROSS [E]

In endgame: One piece is pinned twice, e.g. once toward its own King and once toward a stronger piece of its colour.



971

TROITSKY, Alexey A.
Trudovaya pravda 1927

+

971: 1. c6 b2! 2. c7 b1♕ 3. c8♕+ ♔a7 4. ♕c7+ ♔a8 5. ♗g2+ ♗e4 6. ♕h7! (**Maltese Cross!**) +– (e.g. 6... ♔b8 7. ♗xe4).

MAMMOTH

Sometimes used to describe a very heavy position (24 or more pieces on the board).

★ **See examples:** 724, 1550, 1657.

→ ***See also:*** *Mastodon.*

≡ **Alias:** Mammut.

MANEUVER, PERI-CRITICAL

An interference on a critical square is preceded by a maneuver in which the line-mover, instead of crossing the critical square, moves around it on its way to the destination.

MANEUVER, WAITING

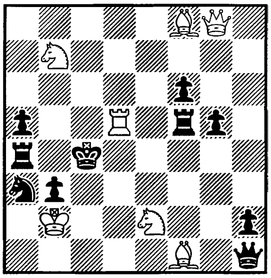
A series of moves the purpose of which is to aim at same or similar position and simultaneously transfer the opponent the obligation to move to his disadvantage.

→ ***See also:*** *Quadrangulation Maneuver; Triangulation; Triangulation Maneuver.*

MANSFIELD COUPLET

White battery is attacked by two black pieces, one of which self-pins itself in defense and the other is shut-off (or captured) by White on mating move.

⌛ Comins Mansfield (1896-1984).



972

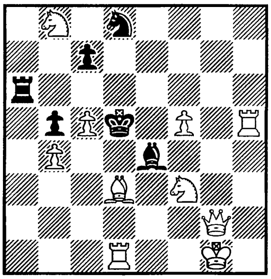
MANSFIELD, Comins
hm Evening Standard 1928

#2

972: **1. ♗c5!** ~ 2. ♘d6#, 1... ♕xd5 2. ♘f4#, 1... ♖xd5 2. ♘g1#, (1... ♔b5,♘b5 2. ♘d4,♖d4#).

MANSFIELD-SCHIFFMANN THEME

Passive dual avoidance. In two variations Black self-pins the piece by capturing a white unit. In his mating move White must not unpin by interference the piece that Black just self-pinned.



973

MANSFIELD, Comins
1.pr Evening Standard 1930

#2

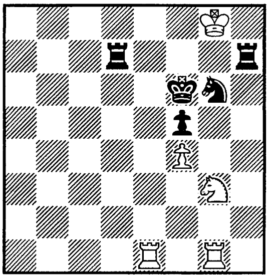
973: **1. ♘c6!** ~ 2. ♘e7#, 1... ♗xd3 2. ♘fe5# (♘d2?), 1... ♗xf5 2. ♘fd4# (♘g5?), (1... ♘xc6 2. ♕g8#, 1... ♖xc6 2. ♕a2#, 1... ♗xf3 2. ♕xf3#, 1... ♔xc6 2. ♗xe4#).

MANSUBAT

The oldest known chess problems dating way back to the 7th Century. The oldest ones preserved in manuscripts date from the 9th century.

Many Arab positions were end-games, but a typical **mansuba** (pl. **mansubat**), "that which has been erected, set up or arranged" was a King-hunt in which the mating or stalemating (stalemate was considered win, as well as "the bare King") side had to take prompt action owing to the decisive positional advantage of the opponent. Some mansubat were short, some were drawn out over 20 moves. The length record is held by an unkown composer from ca 9th century with a 36 moves long King-hunt.

The mansuba-type play dominated also the European direct-mate composing until the early 19th century.



974

NA'AM, Abu'n
Mansube al-Adli-a 9th Century

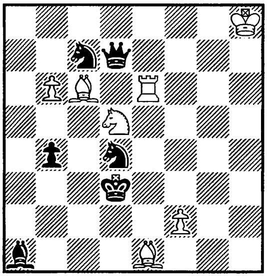
#3

974: 1. ♘h5+! ♖xh5 2. ♖xg6+ ♔xg6 3. ♖e6#.

MANY-WAYS THEME [H]

A piece travels from square ***a*** to square ***b*** using different routes in different phases. Squares ***a*** and ***b*** are not the same. The idea should be shown in at least three *phase*s.

⧗ Based on theoretical article by Chris Feather in *"Orbit"* 16/2002.



975

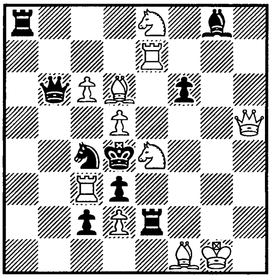
FEATHER, Christopher J.
British Chess Magazine 1995

h#2 3111

975: 1. ♕xc6 ♖e2 2. ♕c4 ♘f4# ◆ 1. ♕xd5 ♗a4 2. ♕c4 ♖e3# ◆ 1. ♕xe6 ♘c3 2. ♕c4 ♗e4#.

MARANDYUK THEME

Moremovers theme. *Switchback* in mate by unpinned white piece.



976

BOGDANOV, Evgeny ; MARANDYUK, Mikhail
1.pr Goskomsport Ty 1987

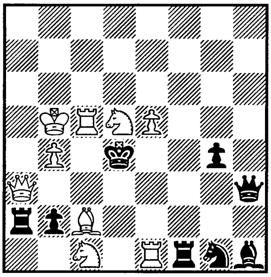
#5

976: 1. ♘g7! (2. ♗c5+ ♕xc5 3. ♘f5+ ♔xd5+ 4. ♘e3+ ♔~ 5. ♕xc5#), 1... ♖a5 2. ♘f5+ ♔xd5+ 3. ♘e3+ ♔d4 4. ♕d5+ ♗xd5 5. ♘f5# (4... ♖xd5 5. ♖xc4#), 1... ♗h7 2. ♘e6+ ♔xe4+ 3. ♘c5+ ♔d4 4. ♖e4+ ♗xe4 5. ♘e6# (4... ♖xe4 5. ♖xd3#), (1... f5 2. ♘xf5+ ♔xd5+ 3. ♘d4+ ♔xd4 4. ♗c5+; 1... ♖g2+ 2. ♔xg2 ♘xd6 3. ♕h4; 1... ♘xd6 2. ♘xd6 ♖g2+ 3. ♔xg2).

⧗ Mikhail Marandyuk (1949).

MARGARIDA THEME

In a twomover Black has as many defences as possible to parry the threat. Furthermore, Black has one move that does not defend against the threat, but allows all mates.



977

VAN GOOL, Johan Christoffel
1.pr Revista Portuguesa de Xadrez TT 1979

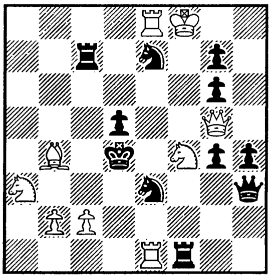
#2

977: 1. ♘e7! ~ 2. ♖c4#, 1... ♖xe1 2. ♘f5#, 1... ♘e2 2. ♘xe2#, 1... ♗e4 2. ♖xe4#, 1... ♗d5 2. ♖xd5#, 1... ♗c6+ 2. ♘xc6#, 1... ♕e3 2. ♕xe3#, 1... ♕d3+ 2. ♕xd3#, 1... ♕c3 2. ♕xc3#, 1... ♕b3 2. ♘xb3#, 1... ♘f3 2. ♘b3/♘e2/♖e4/♕c3/♕d3/♕e3/♖c4/♖d5/♘c6/♘f5#.

MARI THEME

Passive dual avoidance. Black opens line for white linemover which then cannot be closed on mating move.

⧗ Alberto Mari (1892-1953).



978

MARI, Alberto
Shakhmatny listok 1932

#2

978: **1. ♗d6!** ~ 2. ♕e5#, 1... ♘7f5 2. ♘e2# (2. ♘e6?), 1... ♘3f5 2. ♘e6# (2. ♘e2?), (1... ♔e4 2. ♕xd5#, 1... ♖xf4+ 2. ♕xf4#, 1... ♘c4 2. ♘b5#, 1... ♘c6 2. c3#).

★ **Other examples:** 135, 148.

≡ **Alias:** Mari Dual Avoidance.

MARINE PIECES [F]

A group term for fairy pieces:

Poseidon: moves without capturing like a King and captures adjacent pieces like a Locust

Siren: moves like a Queen and captures like a Locust

Triton: moves like a Rook and captures like a Rook-Locust

Nereid: moves like a Bishop and captures like a Bishop-Locust

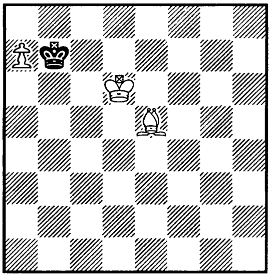
Squid: moves like a Knight and captures like a Knight-Locust

Prawn: moves like a Pawn and captures diagonally like a Pawn-Locust.

→ ***See also:*** *Combined Pieces.*

MARSEILLES CHESS [F]

A chess variant. Both sides make two single moves on their turn. Only the latter move can be check, and check has to be parried with the first move. Exception: King can move into stalemate position in one move.



979

LAZARD, Fred
3.pr L'Échiquier France TT 1928

#3 Marseilles Chess

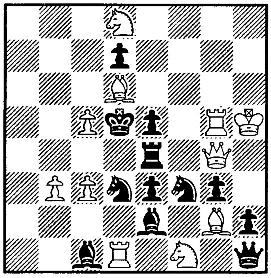
979: **1. a8♖x♖a1!** (1. a8♕+? ♔xa8!) ♔b6x♔b5 2. ♔d5x♖b1+ ♔a~x♔a3(4,5,6,7) 3. ♔c4(5,6,7) ♖a1#.

MARTIN THEME

Correction unpins by two half-pinned black pieces **980**.

Martin 2 Theme. Like above, but instead of the unpin Black uses another strategy in his correction moves **981**.

⧗ Godefroy Martin (1910).

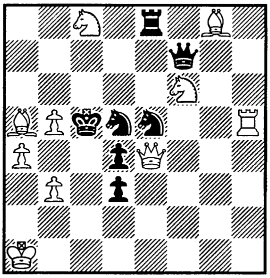


980

MARTIN, Godefroy
1.pr Parallèle 50 1947

#2

980: **1. ♖f5!** ~ 2. ♕g8#, 1...♖e~ 2. ♖xe5#, 1... ♖d4! 2. ♕xd4#, 1... ♘~ 2. ♖xe5#, 1... ♘d2! 2. ♘xe3#, 1... ♘d4! 2. c4# ◆ etc.



981

BISCAY, Pierre
Le Problème 1956

#2

981: **1. ♕h1!** ~ 2. ♘e4#, 1...♘e~ 2. ♕c1#, 1... ♘c4 2. b4# (interference), 1...♘d~ 2. ♕c6#, 1... ♘e7 2. ♘d7# (guard), 1... ♘b4 2. ♗b6# (guard) ◆ Martin 2.

MASAND [F]

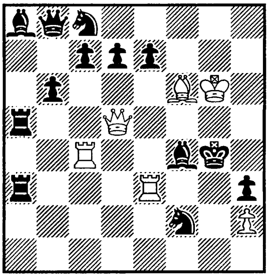
Fairy condition. A piece which makes a checking move changes the colour of all pieces (except Kings) which it attacks or controls after completing the move.

MASKED FORM OF AN IDEA

A concealed form of an interpretation of an idea; the content of an idea may appear after one or more moves by the opponent.

MASKED INTERFERENCE

Anticipatory self-interference on the line masked by the opponent's piece, visible only after this piece moves away from the line.



982

LOSHINSKY, Lev I. ; UMNOV, Evgeny I.
3.pr 30 dnei 1931

#2

982: **1. ♗g5!** ~ 2. ♖xf4#, 1... ♘d3 2. ♖g3#, 1... ♘e4 2. ♕d1#, 1... c6 2. ♕f3#, 1... c5 2. ♕f5#, 1... e5 2. ♕xd7#, (1... ♖5a4,♖3a4 2. ♕f5,♖g3# = normal Rear Guard Removal).

→ ***See also:*** *Rear Guard Removal.*

MASLAR THEME [H]

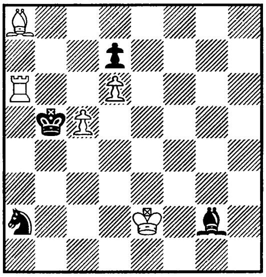
The maneuver requires cooperation of two sides, hence it is typically a helpmate theme. White piece plays critical move along thematic line to be interfered by black piece and after subsequent arrival of the black King to the thematic line captures the interfering piece. See **983**.

Bicolor Maslar (sometimes called Black-White Maslar). Black makes the critical move and White the interfering move, finally Black captures the interfering white unit. See **984**.

Peri-Cricitical Maslar. Instead of moving critically, white piece moves around the critical square where it captures the black piece. See **985**.

Reciprocal Maslar. Maslar maneuver is executed by both sides in the problem, either successively (**986**) or in two solutions (**987**).

⧗ Zdravko Maslar (1932).



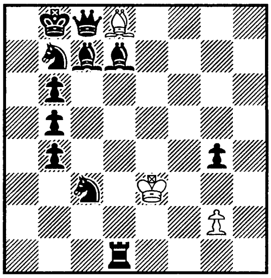
983

MASLAR, Zdravko
2.hm feenschach 1986

h#3 211...

983: **1. ♗h3** ♗h1 2. ♗g2 ♖a5+ 3. ♔c6 ♗xg2# ◆ **1. ♘b4** ♖a1 2. ♘a2 ♗c6+ 3. ♔a6 ♖xa2#.

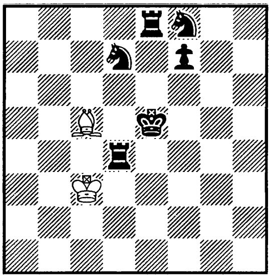
984: 1... ♗h4 2. ♗h2 g3 3. ♔c7 ♔f4 4. ♗xg3+ ♔g5 5. ♔d8 ♔f6 6. ♗c7 ♔f7# ◆ Bicolor Maslar.



984

ABDURAHMANOVIĆ, Fadil ; ELLINGHOVEN, Bernd
3.cm The Problemist 2000

h#5.5 0111....

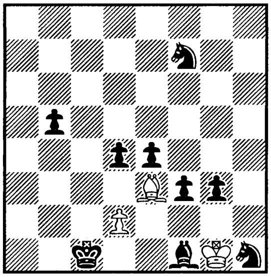


985

ABDURAHMANOVIĆ, Fadil ; ELLINGHOVEN, Bernd
1.pr Orbit 2000

h#6 0111....

985: 1... ♗a3 2. ♘f6 ♗c1 3. ♖dd8 ♗g5 4. ♔d6 ♔d4 5. ♔e7+ ♔e5 6. ♖d7 ♗xf6# ◆ Pericritical Maslar.

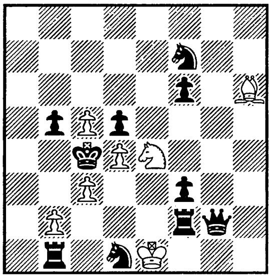


986

REHM, Hans-Peter
cm Die Schwalbe 2000

h#5

986: **1.** ♗c4 ♗h6 2. ♘g5 d3 3. ♔d2 ♔f1 4. ♔e3 ♔e1 5. ♗xd3 ♗xg5# ◆ Reciprocal Maslar.



987

JONES, Christopher
2.pr The Problemist 2000

h#3 2111...

987: **1. ♔d3** ♗c1 2. ♖d2 ♘f2+ 3. ♔e3 ♗xd2# ◆ **1. ♖c2** ♗d2 2. f2+ ♔e2 3. ♖xd2+ ♘xd2# ◆ Reciprocal Maslar.

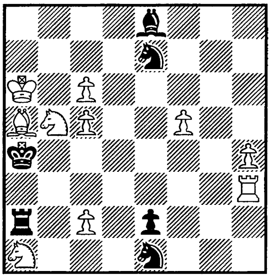
MASS

Refers to a unit possessing no qualities apart from occupation of a square or a line. It may be defined harmful or useful, depending on whether White or Black has an objective to retain or remove it.

→ ***See also:*** *Elimination Of Obstructive Force.*

MASS, RETAINMENT OF USEFUL

In direct mate problems White's objective against checks or any attack or defensive maneuver along or through a line or a square. The mass that needs to be retained may be of either colour, white as in **988** or black as in **989**, as long as it is useful for White.

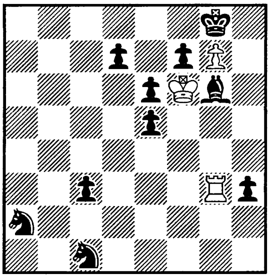


988

SCHMITZ, Hans H.
1.pr Die Schwalbe 1954 / dedicated to C. Eckhardt

#5

988: 1. ♖**b3?** (2. ♖b4,♘c3#) ♘d5! ◆ **1.** ♖**c3?** (2. ♖c4#) ♗f7! 2. ♖e3 ♗c4! (3. ♖e4 ♖xc2!) ◆ **1.** ♖**e3?** ♗xc6! 2. ♖c3 ♗xb5+/♗b7+! ◆ **1.** ♖**g3!** (2. ♖g4#) ♗h5 2. ♖e3 ♗f3 3. ♖c3 ♗d5 4. ♖b3 ♗xb3 5. cxb3# ◆ One of White's main aims is to preserve wPc6 for the protection of his King.



989

ZUCKER, Manfred
cm Die Schwalbe 1971

#7

989: 1. ♖**xh3?** ♗h7 2. ♖xh7 ♔xh7 3. ♔xf7 ♔h6 4. g8♕ ♔h5 5. ♔f6 (5. ♕g3 ♘b4! 6. ♔f6 ♘d5+) ♔h4 6. ♕g5+ ♔h3 7. ? ◆ **1.** ♖**g4!** (2. ♖a4) e4 2. ♖h4 ♗h7 3. ♖xh7 ♔xh7 4. ♔xf7 ♔h6 5. g8♕ ♔h5 6. ♔f6 ♔h4 7. ♕g5#. ◆ Retainment of useful black mass.

MASTODON

A problem with 24 or more men on the board.

⌛ Coined by Alexandr Grin (1908-1998).

★ **See example** 814.

→ ***See also:*** *Mammoth.*

MATE

In orthodox compositions, the end of the game, which is characterized by the fact that the King, whose side is on the move, faces opponent's attack that cannot be parried by any legal move.

≡ **Alias:** Checkmate.

MATE (STALEMATE), IDEAL

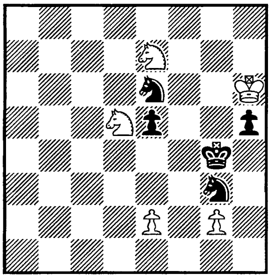
Model mate (stalemate) where all the pieces on the board take part.

★ **See example** 562.

→ ***See also:*** *Mate, Ideal; Stalemate, Ideal.*

MATE ENDGAME [E]

Endgame with mating finale in the main line(s).



990

BENT, Charles M.
British Chess Magazine 1950

+

990: 1. ♘f6+ ♔f4 2. ♘ed5+ ♔f5 3. e4+ ♘xe4 4. g4+ hxg4 5. ♘h5! threatening 6. ♘e3#, and mate on next move.

★ **Other examples:** 792, 1648.

MATE IMAGE

This term usually refers to elegant mating positions, typical for instance for Bohemian school, such as: *mirror mates* (Mate, Mirror), *pure mates* (Mate, Pure), echo mates, etc.

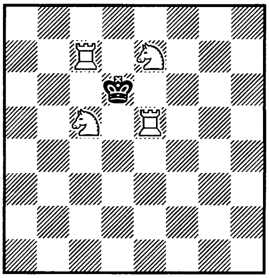
★ **See example** 618.

≡ **Aliases:** Mate Picture; Mate Position.

MATE IN EXACT NUMBER OF MOVES [F]

Mate should be given (or stipulation should be fulfilled) exactly in given number of moves. One of possible strategies of the defending side is to force the adversary's mate earlier(!), i.e. to Selfmate itself.

Mate (or selfmate) in an exact number of moves was an old problem type which flourished particularly in medieval time.



991

BONUS SOCIUS
Nr 91, Nat. Library of Florence, 13th Cntury

Mate in exactly 4 moves

991: 1. ♖**e6**+! ♔xc7 2. ♘d5+ ♔c8/♔b8 3. ♖b6/♖a6 ♔~ 4. ♖b8/♖a8#. ◆ Chameleon echo edge models ♖♘♘/♚+0. Without the "exact" condition would 2... ♔c8 3. ♖e8# follow.

MATE IN 'N'

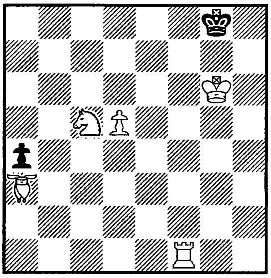
A stipulation indicating the problem is a *direct mate*, in which White has to force mate in ***n*** moves.

In Arabic chess the stipulation "White [or Red] to move and win" (or draw) sufficed, because the opposing side had such a material or positional advantage that achieving the win or draw was difficult enough. In the late medieval times the European composers adopted the custom to give the exact number of moves in which the win was to achieve. Yet, at the same time, all kinds of conditional problems cropped up, stipulations like "mate in exactly n moves", or "mate with a P without any captures" etc. There were some brilliant exceptions, especially in the middle of 18th century the Modenese composers and to some extent Philipp Stamma, but the conditional problems did not really die out until the first third of the 19th century. Since then the stipulation "mate in ***n*** moves" has been exclusive in direct mate compositions. During the first half of the 19th century the number of moves in stipulations were on the decrease, and in the latter half of the century composers became more and more aware of the principle of economy in terms of time. Hence, neither was the prolongation of solution accepted any more. Consequently, two-movers, three-movers and more-movers began to develop as independent genres.

→ ***See also:*** *Moremover; Threemover; Twomover.*

MATE ON GIVEN SQUARE [F]

An ancient type of problem with additional stipulation: a square where the black King must be in final position.



992

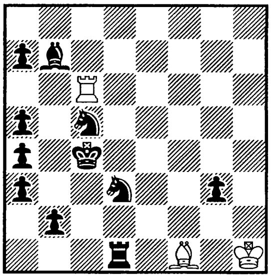
ALFONSO, Ms.
"Juegos de axedres etc. " Nr. 85, Before 1283

King mated in 7 moves on d5
♗ = Alfil

992: 1. ♘**d7** (or ♘d3) ♔h8 2. ♘e5 ♔g8 3. ♖h1 ♔f8 4. ♖h8+ ♔e7 5. ♔f5 ♔d6 6. ♖h7 ♔xd5 7. ♖d7# ◆ Alfil guards c5.

MATE ON INITIAL KING'S SQUARE

White gives at least two mates on the square that was occupied by black King in the initial problem position.



993

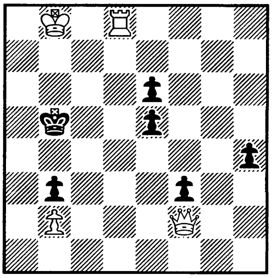
JANEVSKI, Živko
Shakhmatna misl 1990

h#3 211...

993: 1. ♔b4 ♔g1 2. ♘e1 ♗a6 3. ♘b3 ♖c4# ◆ **1.** ♔b3 ♔g2 2. ♘e4 ♖c1 3. ♘b4 ♗c4#.

MATE POSITION SCHOOL

Classical movement that emphasized the purity and beauty of all final mates in a problem. In addition to the ideals which they shared with Bohemian School (model mates), they valued mirror mates.



994

CORRIAS, Antonio
L'Italia Scacchistica 1911

#3

994: 1. ♕h2!, 1... ♔~ 2. ♕xe5(+) ♔~6,♔~4 3. ♖d6,♖d4# ◆ 4 model mates, of which 2 with mirrored King.

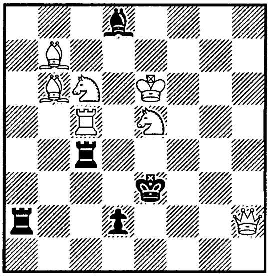
MATE TRANSFERENCE

A type of changed play seen in direct mates, where the same mating move occurs over two phases of play, but is induced by different black moves. A mate is thus "transferred" from one black defence to another.

To form a theme of the problem, at least two mates in two or more phases or one mate in several phases should occur following different black defences.

Pattern:

Mate Transference					
1	~	a	b	c	d
*X		A	B	~~A~~	~~B~~
Y		~~A~~	~~B~~	A	B



995

HERMANSON, Halvar
1.pr ÚV CSTV 1960

#2

995: *1... ♔e4 2. ♖xc4#, 1... ♖e4 2. ♖c3# ◆ **1. ♕g2?** ~ 2. ♕f3#, 1... ♔f4 2. ♖xc4#, 1... ♖f4 2. ♖c3#, 1... d1♕/♗! ◆ **1. ♘d4?** ~ 2. ♘f5#, 1... ♔xd4 2. ♖xc4#, 1... ♖xd4 2. ♖c3#.

★ **Other examples:** 155, 289, 301, 617, 848, 1127, 1305, 1694.

→ ***See also:*** *Rukhlis Theme.*

≡ **Aliases:** Changed Defences; Transferred Mates.

MATE, BY LINE PINNED PIECE

A white piece that is or will become pinned can travel along the line in order to give a mate, if it is a front battery piece, or if the black pinning piece itself is pinned.

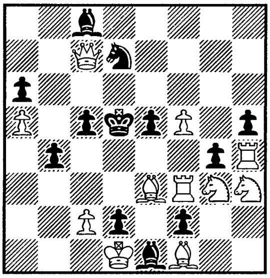
A number of themes are based on this idea, many of them are closely related to each other, for instance themes Cristoffanini theme, Costachel theme, Hochberger theme Bograd theme, Laib theme, Boros theme etc.

MATE, CHANGED

The same black defence is in different phases met by different mates. Changed mate is at the core of most modern (two-move) themes.

Pattern:

Changed Mates			
1	~	a	b
*X		A	B
Y		C	D



996

HEYDON, John K.
2.pr Good Companion 1921

#2

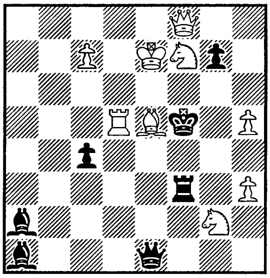
996: *1... b3 2. c4#, 1... c4 2. ♗xc4#, 1... ♗b7 2. ♕xd7#, 1... ♘~ 2. ♕xc5#, 1... e4 2. ♘f4#, 1... g~3 2. ♗c4# ◆ **1. ♘e4!** (~), 1... b3 2. ♘c3#, 1... c4 2. ♕xc4#, 1... ♗b7 2. ♕xb7#, 1... ♘~ 2. ♘f6#, 1... g~3 2. ♕d6#, 1... ♔xe4 2. ♕c6#. ◆ 5 changed mates, one added.

★ **Other examples:** 159, 160, 172, 259, 407, 421, 580, 617, 721, 848, 855, 936, 940, 1054, 1063, 1126, 1375, 1419, 1514, 1549, 1588, 1599, 1602, 1661.

≡ **Aliases:** Change of Mates; Changed Continuations.

MATE, CHANGED CROSS-CHECK

Black' checks from set play or virtual play remain same but White's mates or continuations change.



997

VLADIMIROV, Yakov G.
1.pl Sovyet Championship 1960

#3

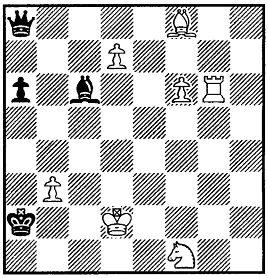
997: *1... ♕b4+ 2. ♘d6+ ♔g5 3. ♗f4#, 1... ♕h4+ 2. ♘g5+ ♔xg5 3. ♗f4# ◆ **1. ♕a8!** (2. c8♕+), 1... ♕b4+ 2. ♗d6+ ♔e4 3. ♘g5#, 1... ♕h4+ 2. ♗f6+ ♔e4 3. ♘d6#, (1... ♕xe5+ 2. ♖xe5+).

★ **Other example** 671.

→ ***See also:*** *Bulgaria Theme; Goldschmiedt Theme.*

MATE, EPAULETTE

Mating position in which the King is blocked symmetrically on both sides on its adjacent squares by friendly units.

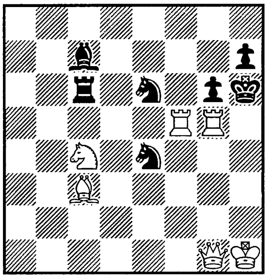


998

MICU, Nicolae
3.hm Suomen Shakki
1989-90

+

998: **1. ♗e7!** (1. f7? ♗b5 2. ♗g7 ♕d5+ 3. ♔e3 ♕d3+ 4. ♔~ ♕xf1+=) **♗xd7 2. f7 ♕d5+ 3. ♔c1! ♕xf7 4. ♖xa6+ ♔xb3 5. ♘d2+ ♔c3 6. ♖a3+!** (6. ♗c5? ♗e6! 7. ♖a3+ ♗b3) **♔d4 7. ♘f3+ ♔d5 8. ♖a5+ ♔e6** (8... ♔c6 9. ♘e5+ ♔b6 10. ♗d8+!; 8... ♗b5 9. ♖xb5+ ♔~ 10. ♘~5+) **9. ♖e5#.**



999

SCHRÜFER, Franz
After 1870

#5

999: **1. ♘d6!** ♗xd6 2. ♖h5+ gxh5 3. ♗g7+ ♘xg7 4. ♕g5+! ♘xg5 5. ♖f6# ◆ Mansuba-like series of sacrifices, quiet key, though, and one-armed Nowotny proves two-armed in the end.

MATE, FAIRY

A final position using only orthodox pieces that is not mate under orthodox rules, but is under the variant rules in operation.

MATE, MIRROR MODEL

A *mirror mate* that is also pure and economical mate (i.e. *model mate*).

★ **See examples:** 787, 1103.

≡ **Alias:** Mirror Model Mate.

MATE, PURE, ECONOMICAL

Mate is called pure when every flight of the mated King is either guarded by the enemy man or blocked by an own man. Double check is allowed if the mate could be parried without it. A pin-mate is allowed if pinning is needed in mate.

Mate is economical, if all pieces of the mating side take part in it, i.e. guard at least one flight square, with the allowable exception of King and Pawns.

If mate is both pure and economical, it is called a *model mate*.

≡ **Alias:** Model Mate.

MATE, SET

The mate White could give in the initial position if Black played a particular move. If the position is a *complete block*, White would have a set mate to Black's every move. In other genres than direct two-movers the corresponding term is *set play*.

→ ***See also:*** *Block; Fata Morgana.*

MATE, SHORT

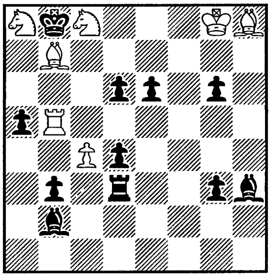
Mate which occurs in a variation which is shorter than stipulated number of moves.

See for instance under *Cheney theme* in the problem **317** the non-thematic variation 1...♘xc5 2.♕b6#.

→ ***See also:*** *Threat, Short; Variation, Short.*

MATE, SIDEBOARD MODEL

A model-mated (*model mate*) King stands on the edge of the board, i.e. on a- or h-file, or 1st or 8th rank. Especially composers of the Bohemian tradition do not rank sideboard models as valuable as mid-board model mates, since White has three squares (in the corner five) less to control.



1000

CZARNECKI, Tadeusz
Gazeta Czestochowa 1966

#3

1000: 1. ♗f6! ~ 2. ♗d8 ~ 3. ♗c7#, 1... ♖c3 2. ♗xd4 ~ 3. ♗a7#, 1... e5 2. ♗g2+ ♔xc8 3. ♗xh3#, 1... ♗g2 2. ♗d5+ ♔xc8 3. ♗xe6#, 1... ♖f3 2. ♘e7 ♖xf6 3. ♘c6#. ◆ 5 sideboard models.

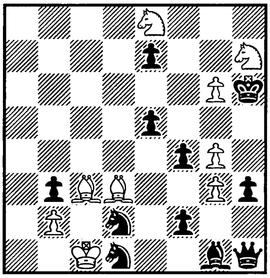
★ **Other examples:** 524, 528.

→ ***See also:*** *Mate, Model.*

≡ **Aliases:** Mate, Edge Model; Randmodell (Ger.).

MATE, SLAUGHTER-MODEL

In direct mate problems the final mate of a variation would not be a model mate unless Black captured a superfluous white piece or removed an extra guard from black *King's field*. This is considered quite an acceptable practice, a technical "tidying-up" of the solution.



1001

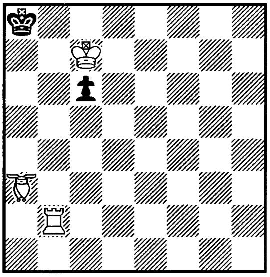
BRON, Vladimir A.
1.pl Sovyet Team Champ.
1965

#3

1001: 1. ♗f5! ((1... ♘xc3) 2. g5+ ♔h5 3. ♘g7# – model mate!), 1... ♘e4 2. ♗xe5 (2. g7? ♘f6!) fxg3 3. ♗g7# , 1... ♘f3 2. g7 (2. ♗xe5 ♘xe5!) ♘xc3 3. g8♘# – model mate!.

MATE, WITH GIVEN PIECE [F]

Problem where, besides the stipulation, is ordered which piece must fulfill it. Together with other conditions such as "mate in exactly n moves" they became very popular in Europe in the medieval times and even later, until the first decades of 19th century.



1002

ANONYMOUS,
Bonus Socius Ms. 13th Century / (National Library of Florence)

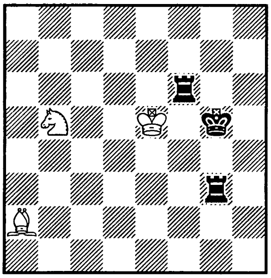
Mate in exactly 8 moves with Aa3
A = Alfil

1002: 1. ♖b7! c5 2. ♔c6 c4 3. ♔c7 c3 4. Ac5 c2 5. ♖b2 c1F (Fers!) **6. ♖a2+ Fa3** (the leap of the newly promoted Fers; Pawn was allowed to promote to Fers only) **7. Axa3 ♔c5 8. Ac5#** ◆ Obviously, the double check-mate was accepted as Alfil's mate. There is an early Herlin maneuver.

MATERIAL STUDY [E]

An endgame composition, made either for practical or artistic purposes, in which the composer investigates a position or positions with a particular material combination, being often interested in exceptions to established rules and trying to revise them with his own discoveries. Not infrequently, the composer of material studies is experimenting with a number of positions.

Some of the most famous series of such studies were Aleksey Troitsky's in-depth analyses with the material combination ♔♘♘ vs ♚♟, or Henry Rinck's extensive work with ♔♖♖ vs ♚+ two light pieces, which was considered to be generally won for the player with Rooks.



1003

RINCK, Henry
Las Sorpresas de la Teoria
1947

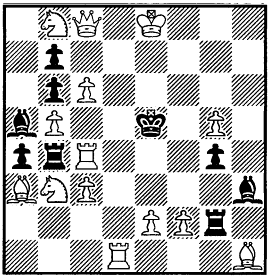
=

1003: 1. ♘d6 (1. ♘d4? ♖e3+; **1. ♗b1?** ♖b3 2. ♘d6 ♖xd6) ♖e3+ 2. ♘e4+ ♔g6 3. ♔d4 ♖ff3 4. ♗b1 (4. ♘d6? ♖e1) ♔h6 5. ♘d2 ♖h3 6. ♗f5 ♖hg3 7. ♘f1 (7. ♘e4? ♖d3+ 7. ♔c4 ♖gf3 9. ♗g4 ♖fe3 & ♖d8) =.

MATES ON FLIGHT SQUARES THEME

In one phase White gives mates on squares which in the other phase are black King's flight squares.

→ ***See also:*** *Flights on Mating Squares.*



1004

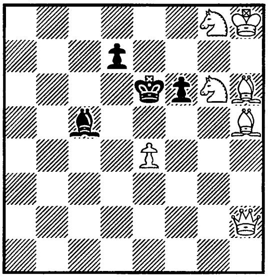
MLADENOVIĆ, Slobodan ; MLADENOVIĆ, Miodrag ; VELIMIROVIĆ, Milan
1.pl Serbia – Macedonia
1983

#2

1004: *1...♖g~ 2. ♖d5#, 1...♖b~ 2. ♗d6#, 1... g3 2. f4#, 1... bxc6 2. ♘xc6# ◆ **1. ♘d4!** (~), 1...♖g~ 2. ♕c7#, 1...♖b~ 2. ♕f5#, 1... g3 2. ♘f3#, 1... bxc6 2. ♘dxc6#, (1... ♔d6 2. ♘f3#, 1... ♔e4,♔f4,♔d5 2. ♕f5,♕f5,♕e6#) ◆ Four changed mates,three of them delivered in the set on post-key flights.

MATES, CONCURRENT

Mate positions which are exactly equal, or there is very little difference between them. For instance, mates from the same piece along the same line and in the same direction. Such mates are regarded as less valuable, especially in case of changed or model mates.



1005

VAN GRIEKEN, J. L.
Tijdschrift v. d. KNSB 1936

#2

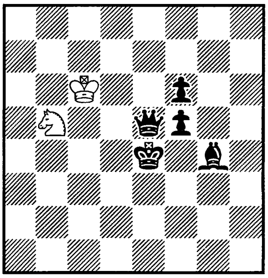
1005: *1... ♗d6 2. ♕a2#, 1... d6 2. ♘f8# ◆ **1. ♕b8?** ~ 2. ♘f4#, 1... ♗d6 2. ♕b3#, 1... d6 2. ♕e8#, 1... d5! ◆ **1. ♕c7!** ~ 2. ♘f4#, 1... ♗d6 2. ♕c4#, 1... d6 2. ♕e7#, (1... ♗e3 2. ♘f8#).

★ **Other example** 1698.

≡ **Alias:** Mates, Congruent.

MATES, IDEAL, ECHO, CHAMELEON

Two *ideal mate* positions in same problem are repeated except that Kings are on the squares of different color.



1006

HEINONEN, Unto
The Problemist 1991

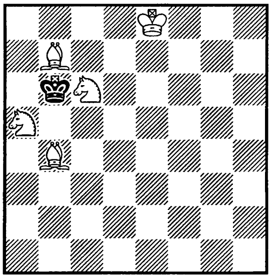
h#4 b) ♟f6→f4

1006: a) **1. f4** ♘a7 2. ♕h5! ♘c8 3. ♔f5 ♔d5 4. ♕g5 ♘e7# ◆ b) **1. f3** ♘c7 2. ♕h2! ♔c5 3. ♔f4 ♔d4 4. ♕g3 ♘e6#.

★ **Other example** 524.

MATES, MODEL, ECHO, CHAMELEON

Model mate positions which are identical except for King being mated on squares of different colour (and possible rotation of position etc.). See for instance *Bayersdorfer 1 theme* and *Bayersdorfer 2 theme*.



1007

WURZBURG, Otto
Atlanta Journal 1936

#3

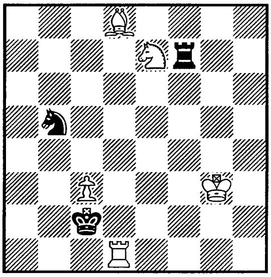
1007: 1. ♘e7! (~), 1... ♔~7 2. ♘c8(+) ♔b8 3. ♗d6#, 1... ♔b5 2. ♘d5 ♔a4 3. ♗c6#.

★ **Other example** 991.

→ ***See also:*** *Echo Mates; Model Mate.*

MATING NET [E]

An endgame theme: White has not sufficient force to win, but manages to entangle Black in a mating net. Even if the mate does not follow, Black must give up too much material to avoid it.



1008

MICU, Nicolae
2-3.pr= Shakhmaty v SSSR 1989

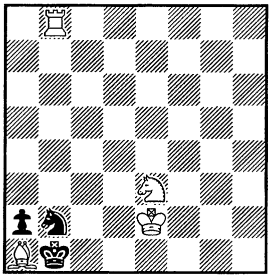
+

1008: 1. c4 ♘a3 **2. ♖d4** ♔c3 **3. ♘c6!** ♖g7+ (3... ♘xc4 4. ♖xc4+! ♔xc4 5. ♘e5+) **4. ♔f4!** (4. ♔f3? ♘xc4 5. ♗f6 ♖f7! 6. ♖xc4+ ♔xc4 7. ♘e5+ ♔d5 8. ♘xf7 ♔e6) **4... ♘xc4 5. ♗f6!** ♖**g2!** (5... ♖f7 6. ♔g5! ♔b3 7. ♖xc4) **6. ♔f3!** ♖**d2!** (6... ♖a2 7. ♖d8+ ♔b3 8. ♖b8+ ♔a3 9. ♗e7+ ♔a4 10. ♖b4+ ♔a3 11. ♖xc4+) **7. ♖d3+!! ♔xd3 8. ♘b4#** ◆ In trying to avoid the loss of force, Black built a cage around his King. To avoid the mate in the end would cost Black a Knight: 7... ♔c2 8. ♖c3+. Before that Rook had to be played to d2: 6... ♖c2 7. ♖d8+ ♔b3 8. ♘d4+.

MATING-NET MODELS

White model-mating force occupies exactly the same squares, but the black King is situated on different squares.

1009: 1. ♘c4! (~), 1... ♔c2 2. ♘a3+ ♔c1/♔c3 3. ♗xb2#, 1... ♔c1 2. ♗xb2+ ♔b1/♔c2 3. ♘a3#, (1... ♔xa1 2. ♘a3 ♞~ 3. ♘c2#).



1009

HASSE, Paul
Deutsche Schachzeitung 1886

#3

MATRIX

A kind of embryo setting or skeleton position expressing the central idea of what a composer is trying to show.

MAXATTACKER [F]

Fairy condition. Black must make a move that threatens as great a number of white men as possible. A capture is not considered a threat, and King does not threaten a man that is guarded. If there is no threat move, any move can be made.

≡ **Alias:** Meistangreifer (Ger.).

MAXIMUM TASK

A record setting for a certain theme or stipulation that theoretically cannot be exceeded. For instance, one of such tasks is 14 battery mates by a single Rook.

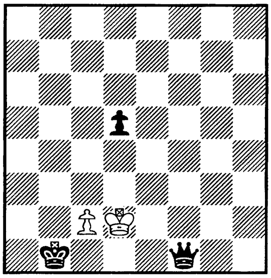
MAXIMUMMER [F]

One side, typically Black, must always play its geometrically longest moves, except when the constrained side's King is checked when the longest move out of those which defend the check must be selected. A distance between two adjacent orthogonal squares (e.g. a1 and a2) is 1, while a distance between two adjacent diagonal squares (e.g. a1 and b2) is square root of 2 (1.41...). Thus, the orthogonal distance of 7 squares (e.g. f1 to f8) is shorter than the diagonal distance of 5 (e.g. f1 to a6), which is approximately 7.07. The Castle's length is the sum of the two movements (therefore 0-0 is 4 and 0-0-0 is 5).

When there are two or more moves of the same length, the choice is free.

The most popular use of this condition is with the *selfmate* stipulation.

⌛ Invented in 1913 by Thomas R. Dawson (1889-1951).

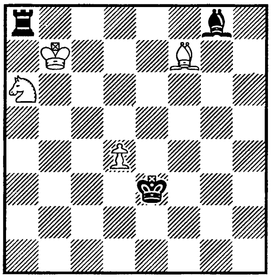


1010

SUNYER, Julio
Chess Amateur 1927

s#8 Maximummer

1010: **1. c4!** ♕f8 2. cxd5 ♕a3 3. d6 ♕h3 4. ♔e2 ♕c8 5. d7 ♕c1 6. d8♖ ♕h6 7. ♖d2 ♕a6+ 8. ♔d1 ♕f1#.



1011

DAWSON, Thomas R.
Chess Amateur 1913

s#5 Maximummer

1011: **1. ♘b8!** ♖a1 2. ♗h5 ♗a2 3. d5 ♖h1 4. ♔a8 ♖a1 5. ♗d1 ♗xd5#.

→ ***See also:*** *Minimummer.*

MAXIMUMMER, CONSISTENT [F]

A problem in which Black must make the geometrically longest moves available to him, as measured from square-centre to square-centre. If two or more longest moves of equal length are available, Black may choose between them. In consistent maximummer the condition applies also to mating and checking moves, which must be the longest possible ones.

⌛ Invented by J. R. Jessurun Lobo (1893-1978).

MAXIMUMMER, DOUBLE [F]

Both sides must make their longest move. If there is a choice between two or several alternatives, the one who moves may choose.

MAXIPROMOTION [F]

A (black) Pawn has to promote to a piece, which at that moment would have the geometrically longest move at its disposal. Sometimes an additional condition in *maximummer* problems.

MECHANISM

Logical relationship between the weakening and strengthening elements that determine the solution and the variation (single- or multi-phase) play.

Mechanism can be understood as an underlying structure which provides the means for realization of an idea.

"The characteristics of a problem or play which is determined by:

(a) special positions of either side (positional mechanisms)

(b) analogy in the moves of either side (e.g. battery mechanism, half-pin mechanism)

(c) combinations of strengthened and weakened elements in the opponent's moves

(d) ideas, which combine thematic variations or phases into one goal (e.g. changed mates)

Exploitation of mechanisms gives a composition vividness and unity, helps reveal the composer's idea, distinguishes it specifically from by-play and technical bifurcations. The most popular mechanisms are Pawn's quadruple play from its initial position, King's play to its adjacent diagonal and orthogonal squares and a piece's return to its starting square after its maneuvers elsewhere."

(Source: M. B. Basysty: "*Slovar terminov shakhmatnoi komposyciyi*", Kiev 2004, p. 189-190).

MEREDITH

A problem with no less than eight and no more than twelve pieces on the board in the starting position. A problem with less than eight pieces is a miniature. (Definition from *FIDE Album*.)

⌛ At first the term was for two-mover direct-mates only. In 1915, Good Companion Problem Chess Club organized a tourney for twomovers with maximum 12 pieces to honor the American composer William Meredith (1835-1903), who composed a number of such light-weights.

★ **See examples:** 125, 247, 339, 341, 363, 503, 559, 593, 613, 640, 641, 649, 660, 718, 888, 924, 995, 1050, 1155, 1210, 1268, 1280, 1299, 1368, 1419, 1421, 1471, 1654, 1698.

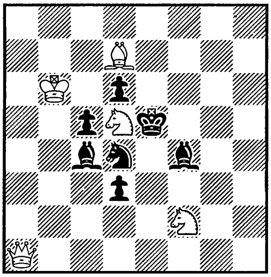
MERMAID [F]

A fairy piece. Moves like Queen, but captures by leaping over enemy piece on the next square behind it.

⌛ Invented by Giuseppe Brogi (1900-1976).

MERRY-GO-ROUND THEME

A geometrical theme. A white Queen or Rook leaves a corner square of the board and visits at least once all other corners until it comes back on its square of departure. In problems the aim is a mating attack, in studies the motivation may be slightly different.



1012

DOBRUSKÝ, Jan
1.pr Shakhmatnoye obozrenye 1901

#4

1012: 1. ♕**a8!** (2. ♕e8+) ♘e6 2. ♕h8+ ♘g7 3. ♕h1 (4. ♕e4#) ♗xd5 4. ♕a1#. (1. ♕h1? ♘f3!).

★ **Other example** 1168.

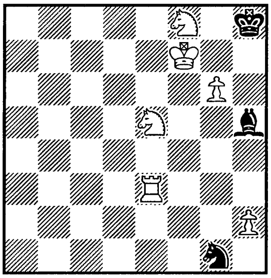
→ ***See also:*** *Switchback Theme.*

MESSIGNY [F]

Fairy condition. As a move, a side can swap the squares of one of his own pieces with a similar opposite piece. A swap may not be undone by the opponent on the immediate next move.

META CHENEY-LOYD

The interfering man first makes a *meta-critical move* across the *critical square* onto its place, then the piece that is interfered moves onto the critical square. The interference is permanent.



1013

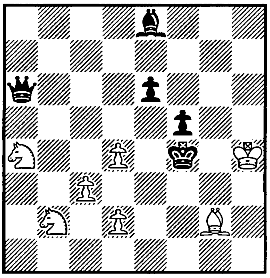
ZEPLER, Erich
Die Schwalbe 1938

#3

1013: 1. **h4!** ♘h3 2. ♖xh3 ♗~/♗xg6+ 3. g7/♘exg6#., (1... ♘e2,♘f3 2♖x♘).

META HOLZHAUSEN

White decoys a black line-piece to cross a *critical square* and, after that, another like-moving piece to move onto the critical square. Then follows a *Holzhausen interference*.



1014

FABEL, Karl
Schach-Echo 1938/I

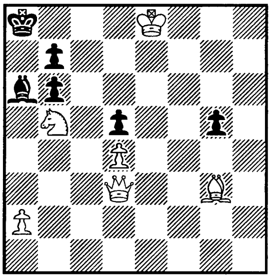
#4

1014: 1. ♘c5? ♗b5! 2. ♘bd3+ ♗xd3 3. ♘xe6+ ♕xe6 ◆ **1. c4!** ♕xc4 2. ♘c5 ♗b5 3. ♘bd3+ ♕xd3 4. ♘xe6#.

→ ***See also:*** *Metaform.*

META LOVEDAY

The interfering man moves first onto its place over the critical square.



1015

FABEL, Karl
Die Schwalbe 1938

#3

1015: 1. a4! g4 2. ♕a3 ♗xb5 3. axb5#.

→ ***See also:*** *Indian Theme.*

≡ **Alias:** Meta Indian.

META-CRITICAL DECOY

Black piece moves on a line to parry White's try to execute his main plan immediately. With a foreplan White decoys another black unit to move along same line to cause an anticipatory interference on it, after which White can carry out his main plan.

★ **See examples:** 121, 1160.

META-CRITICAL MOVE

Preparation of interference by moving the interfering piece over the future attacker's square towards the object of attack. See the discussion under "Critical Play".

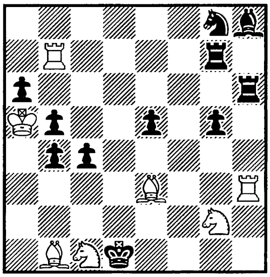
★ **See example** 741.

→ ***See also:*** *Metaform.*

METAFORM

The **metaform** of a (anti)critical or doubling maneuver occurs, when the interfering man crosses the critical square before the other piece moves onto its thematic square.

In addition, logical combinations manifest themselves in Protoform, (Grundform, Orthoform) Antiform, Paraform, Periform, Hold-form and Complete Antiform. See: Logical Combination.



1016

BRUNNER, Erich
Dresdner Anzeiger 1929

#4

1016: 1. ♖f3! ♖f6 (meta-critical move, interferes with the piece that will be interfered before the latter is on the critical square) 2. ♖b6 ♖gg6 3. ♖d6+ ♖xd6 4. ♖f1#, 2... ♖gf7 3. ♖f1+ ♖xf1 4. ♖d6#, (1... ♖h1 2. ♖f2 b3 3. ♘a2).

→ ***See also:*** *Critical Play.*

METO-CRITICAL MOVE

Preparation of interference by moving the interfering piece over the object of attack towards the attacking piece. See the discussion under "Critical Play".

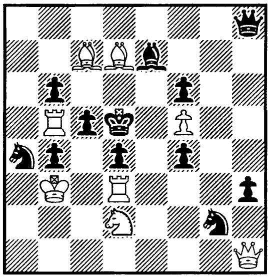
★ **See example** 1371.

→ ***See also:*** *Anti-Bristol.*

METZENAUER THEME

In a threemover White's quiet second move with the thematic piece introduces a threat which Black defends so as to open the gate for this piece toward another black piece, which is captured by white thematic piece on the mating move. This is in fact a combination of ambush and Gate-opening theme.

⌛ Ferdinand Metzenauer (1908-1968).



1017

METZENAUER, Ferdinand
Die Schwalbe 1935

#3

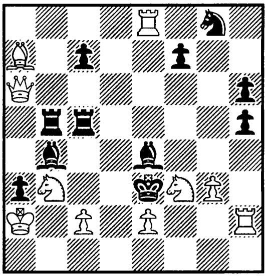
1017: 1. ♕a1? ♘c3! ◆ **1. ♕g1?** ♘e3! ◆ **1. ♕b1!** ~ 2. ♖xd4+ ♔xd4 3. ♕e4#, 1... ♕a8 2. ♕a1 ♘c3 3. ♕xa8#, 1... ♕g8 2. ♕g1 ♘e3 3. ♕xg8#, (1... ♘c3 2. ♖xc3).

→ ***See also:*** *Ambush; Gate Opening.*

MICHEL THEME

In the initial position two black pieces are pinned. In the first try White indirectly unpins one of these pieces, and Black refutes by unpin of the other. Identical play occurs in the second try with inverted unpins of black pieces. The key retains pins of both pieces, so black moves which defeated the tries can be met with mates.

⧗ François Michel (1903-1977).



1018

MICHEL, François ; OUDOT, Jean
Il Due Mosse 1959

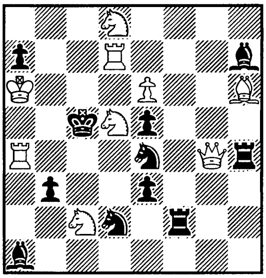
#2

1018: 1. ♘fd4? ~ 2. ♘f5#, 1... ♖xc2+ 2. ♘xc2#, 1... ♘e7! ◆ **1. ♘e5?** ~ 2. ♘c4#, 1... ♗g2 2. ♘g4#, 1... ♖b6! ◆ **1. ♘h4!** ~ 2. ♘f5#, 1... ♘e7 2. ♕xh6#, 1... ♖b6 2. ♕d3#.

MIKULCAK THEME

A logical change of threat: the *primary threat* (Threat, Primary) of tries is realized as the *secondary threat* (Threat, Secondary) in the *White correction* (Correction, White). The refutations of tries act as secondary correction moves in the solution.

⧗ Josef Mikulcak (1900-1976).



1019

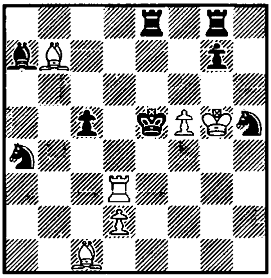
MIKULCAK, Josef
2.pr Schach 1957

#2

1019: 1. ♘c7? (2. ♖d5#) ♘d6! ◆ **1. ♘e7?** ♘f6! ◆ **1. ♘xe3?** ♘c3! ◆ **1. ♘db4!** ~ 2. ♘d3#, 1... ♘~ 2. ♖d5#, 1... ♘d6 2. ♖c7#, 1... ♘f6 2. ♗f8#, 1... ♘c3 2. ♗xe3#, (1... ♔c4 2. ♖c7#).

MILL [E]

Combination in endgames or more-movers: Successive direct and indirect checks from one battery.

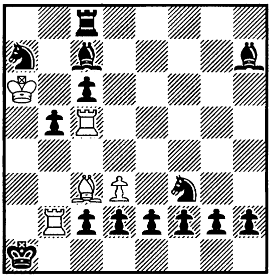


1020

LOBUSOV, Andrey
3.pr Schweizerische Schachzeitung 1983-84

#16

1020: 1. **♖d5+!** ♔e4 2. ♖**d7+** ♔e5 3. ♗a3! (~ 4. d3) c4 4. ♗**d6+** ♔d4 5. ♗**f8+** ♔e5 6. ♖**d5+** ♔e4 7. ♖**d8+** ♔e5 8. ♖xe8+ ♔d4 9. ♖d8+ ♔e5 10. ♖**d5+** ♔e4 11. ♖**d7+** ♔e5 12. ♗**d6+** ♔d4 13. ♗**b4+** ♔e5 14. d4+ cxd3 e.p. 15. ♖e7+ ♔d4 16. ♖e4#.



1021

POPANDOPULO, Avenir
"64" 1983

#16

1021: 1. ♖xc2+! ♔b1 2. ♖b2+ ♔a1 3. ♖xd2+ ♔b1 4. ♖b2+ ♔a1 5. ♖xe2+ ♔b1 6. ♖b2+ ♔a1 7. ♖xf2+ ♔b1 8. ♖b2+ ♔a1 9. ♖xg2+ ♔b1 10. ♖b2+ ♔b1 11. ♖xh2+ ♔b1 12. ♖b2+ ♔a1 13. ♖h5 ♘h2 14. ♖bxh2+ ♔b1 15. ♖b2+ ♔~1 16. ♖h1#; 13... ♗h2 14. ♖bxb5+ ♔a2 15. ♖b2+ ♔a~ 16. ♖a5#.

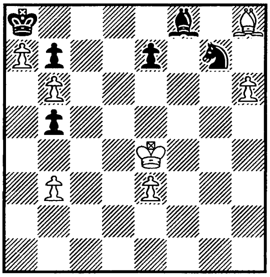
MINED MAN [F]

Fairy piece which by capture destroys itself and the man it captures.

⧗ Invented by Colin Vaughan (1917-2001) in 1978.

MINED SQUARES [E]

A King or some other piece seemingly has a wide range of available fields, but most of these are unsafe – **mined** – for immediately not obvious reason.



1022

SIMKHOVICH, Froim
Shakhmaty v SSSR 1946

+

1022: **1. h7** (1. hxg7? ♗xg7 2. ♗xg7 b4; **1. ♗xg7?** e5; **1. ♔e5?** ♘e6 2. h7 ♘g5) **1... e5** (1... ♘e6 2. ♔f5) **2. ♔d3** (2. ♔xe5? b4 3. ♔f6 ♘e8+ 4. ♔g6 ♘f6 5. ♗xf6 ♗g7) **2... b4 3. ♔d2! e4 4. ♔c2!** ♗e7 (4... ♘e6 5. ♗f6 ♗g7 6. ♗xg7 ♘f8 7. h8♘) **5. ♗xg7 ♗f8 6. h8♘ ♗xg7 7. ♘g6 ♗d4 8. exd4 e3 9. ♘f4 e2 10. ♘d5 e1♕ 11. ♘c7#.**

MINIATURE

A problem with up to seven pieces on the board.

⧗ The term was introduced into chess problem vocabulary by Oscar Blumenthal (1852-1917), the author of "*Schachminiaturen*" I and II (Leipzig 1902 and 1903).

MINIMAL PROBLEM

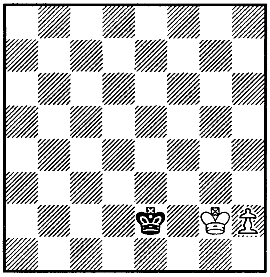
A problem in which the White or Black force consists of the King and only one other unit.

★ **See examples:** 146, 242, 265, 281, 381, 445, 448, 575, 577, 614, 718, 771, 786, 865, 985, 1161, 1260, 1262, 1302, 1345, 1395, 1449, 1678.

MINIMAL RECORD

Exhibit some numerical maximum or minimum for Minimal problem, i.e. problem where one side has only one man with his King. The current *direct mate* records for minimal white vs arbitrary black force are: ♔+♕ 130 moves, ♔+♖ 69, ♔+♗ 38, ♔+♘ 48 and ♔+♙ 72 moves.

Record for minimal total force (i.e. ♔+♙ vs ♚) is 18.5 moves (see **1023**).



1023

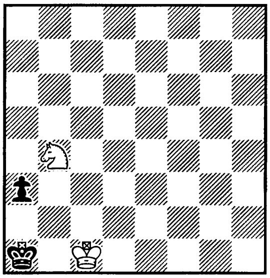
RITTMEIER, Bernhard ; EBERT, Hilmar
Four Men Only 1982

#18.5 BTM

1023: **1...** ♔e3 2. ♔g3 ♔e4 3. ♔g4 ♔e5 4. ♔g5 ♔e6 5. ♔g6 ♔e7 6. ♔g7 ♔e6 7. h4 ♔f5 8. h5 ♔g5 9. h6 ♔f5 10. h7 ♔e5 11. h8♕ ♔d4 12. ♔f6 ♔c3 13. ♔e5 ♔d3 14. ♕c8 ♔e3 15. ♕c3+ ♔e2 16. ♔f4 ♔d1 17. ♕b2 ♔e1 18. ♔e3 ♔f1 19. ♕f2# ◆ Dual-free length record with this material.

MINIMANNER

The English for German's "*Wenigsteiner*"; a problem with no more than four men.



1024

VON JÄNISCH, Karl Friedrich
Découvertes sur le Cavalier 1837

#6

1024: *1... a2 2. ♘c2# ◆ **1. ♘c2+!** ♔a2 2. ♘d4 ♔a1 3. ♔c2 ♔a2 4. ♘e2 ♔a1 5. ♘c1 a2 6. ♘b3#.

MINIMAXIMUMMER [F]

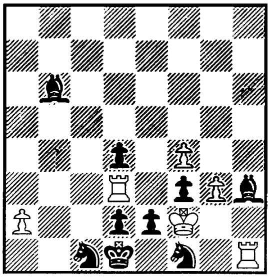
A fairy condition: Black's piece makes a double move of which the first is the shortest possible and the latter one the longest possible.

⧗ Known to be in use in the early 1930s.

→ ***See also:*** *Maximummer; Minimummer.*

MINIMUMMER [F]

Like maximummer, but the restriction is to shortest moves. There is also the condition **Double Minimummer**, when the restriction applies to White, too.



1025

MILLOUR, René ; OUDOT, Jean
1.pr Europe Échecs 1967

s#2 (tries)
Minimummer

1025: 1. f5? e1♕! ◆ 1. g4? e1♖! ◆ 1. ♖g1? e1♗! ◆ 1. a3? e1♘! ◆ **1. a4!** (tempo move!) ◆ 1... e1♕+ 2. ♔xf3! ♕e2# ◆ 1... e1♖ 2. ♖xf1! ♖xf1# ◆ 1... e1♗+ 2. ♔g1! f2# ◆ 1... e1♘ 2. ♖a3! d3#.

→ ***See also:*** *Maximummer.*

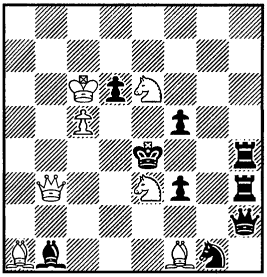
MINOR PIECE

A Pawn or one not a *Major Piece* (i.e. unable with a help from the King to checkmate a lone enemy King).

MIRRI 1 THEME

In one try White has a multiple threat, but Black parries the try owing to the weakness or defect in White's position. In the second try White prepares himself for the refutation, threatens less or partly different mates, but Black again has a refutation. After the correct key White threatens only one mate.

⧗ Giorgio Mirri (1917-2007).



1026

MIRRI, Giorgio
Parallèle 50 1951

#2

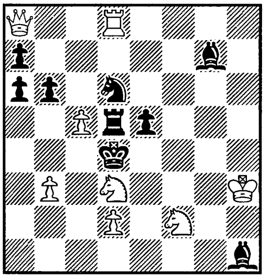
1026: 1. ♘d1? ~ 2. ♕a4/♕b4/♕c4/♕e3/♕d5#, 1... ♕d2! ◆ **1. ♘d5?** ~ 2. ♕a4/♕c4/♕b4/♕e3/♘f6/♘g5#, 1... f4! ◆ **1. ♘c4!** ~ 2. ♕e3#, 1... ♕f2 2. ♘xd6#, 1... f2/♕d2 2.♘(x)d2#, 1... ♕f4 2. ♕xb1#, 1... ♗d3 2. ♕xd3#.

≡ **Alias:** Mirri Theme.

MIRRI 2 THEME

After the key Black's thematic pieces are *half-pin*ned. Black has two thematic defences, in which one of the half-pinned pieces, each in turn, moves off the pin-line, and on the next move is forced to move back.

⧗ TT Schach-Echo 1976.



1027

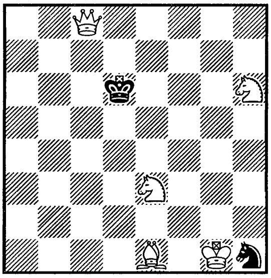
MIRRI, Giorgio
3.pr Olympic Tourney 1975

#3

1027: 1. ♕c6! (2. ♕a4+), 1... ♖xc5 2. ♕xh1 ♖d5 3. ♕a1#, 1... ♘c4 2. cxb6 ♘d6 3. ♕c3#., (1... b5/bxc5 2. cxd6/♖xd6).

MIRROR MATE

Mate position where all the squares around the mated King are vacant (empty).



1028

HAVEL, Miroslav
Zlatá Praha 1903

#3

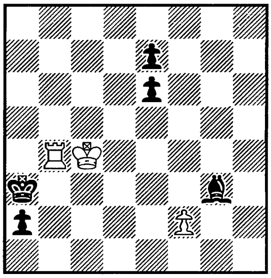
1028: 1. ♔g2! (~), 1... ♔e5 2. ♘hg4+ ♔d6 3. ♗b4#, 1... ♔e7 2. ♗h4+ ♔d6 3. ♘f7#, 1... ♘g3 2. ♗xg3+ ♔e7 3. ♘d5#, 1... ♘f2 2. ♗c3 ♔e7,♘~ 3. ♘ef5,♘hf5#.

★ **Other examples:** 515, 575, 853, 1361, 1553.

≡ **Aliases:** Rahmenmatt (Ger.); Spiegelmatt (Ger.).

MIRROR STALEMATE

A *stalemate* where all the squares around the stalemated side's King are vacant (empty).



1029

DURAS, Oldřich
3-4.pr Shakhmatny listok 1925

=

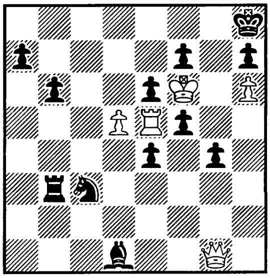
1029: 1. ♖b3+ ♔a4 2. ♖b7 ♗xf2 3. ♖b4+ ♔a5 4. ♖b3 ♗c5 (4... a1♖ 5. ♖a3+ ♖xa3= mirror stalemate!) **5. ♖b8 ♔a6 6. ♔xc5 ♔a7 7. ♖b4 a1♕ 8. ♖a4+ ♕xa4=** mirror stalemate!.

MISTESKI THEME

In a more-mover *direct mate* problem every white man capable of moving, makes a move in the main variation at least once.

1030: 1. dxe6! (2. e~,♕d4), 1... fxe6 2. ♕d4 ♘d5+ 3. ♖xd5 exd5 4. ♔f7#., (1...♖b~ 2. exf7 (2. e7?)

♘d5+ 3. ♖xd5, 1... ♘d5+ 2. ♖xd5 ♖d3 3. exf7).



1030

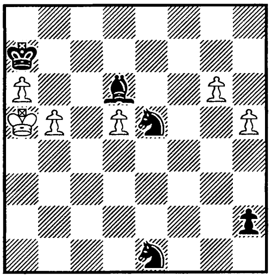
LARSEN, Lars
3638. Suomen Shakki 2002

#4

MITROFANOV'S SACRIFICE [E]

Endgame theme. Black Queen threatens to stop White's attack by perpetual check. White Queen sacrifices itself on the checking line, and Black must accept the sacrifice, after which he soon runs out of checks. A rendering of deflection or Roman theme in an endgame study.

⌛ Leopold Mitrofanov (1932-1992).



1031

MITROFANOV, Leopold
1.pr Shakhmatnaya rustaveliana 1967

+

1031: 1. b6+ ♔a8 2. g7 h1♕+ 3. g8♕+ ♗b8 4. a7 ♘c6+ 5. dxc6 ♕xh5+ 6. ♕g5!! (6. ♔a6? ♕e2+ 7. ♔a5 ♕d2+) **♕xg5+ 7. ♔a6 ♗xa7 8. c7! ♕d5 9. c8♕+ ♗b8 10. b7+.**

MIXED (BI-)VALVE

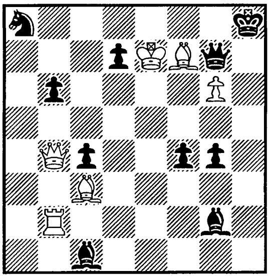
A move that simultaneously opens one and closes another opponent's line. In accordance with the monochrome valves there are two thematic types:

Mixed Valve. Thematic lines are owned by one piece.

Mixed Bi-Valve. Thematic lines are owned by different pieces.

→ *See also: Bi-Valve; Valve.*

1032: 1. ♕a5! ~ 2. ♕h5#, 1... b5 2. ♕d8# (mixed valve), 1... ♗d5 2. ♖h2# (mixed bi-valve), 1... f3 2. ♕xa8# (monochrome bi-valve).



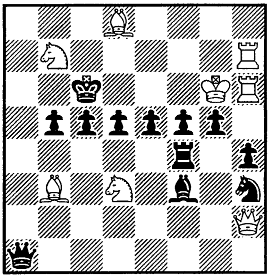
1032

LIMBACH, Saturnin
Tijdschrift v. d. KNSB 1933

#2

MIXED VARIATION

A mate is possible owing to the arrival effect of a black piece and the removal effect of same black piece.



1033

HARTONG, Jan
2.pr Magee TT 1919

#2

1033: 1. ♕a2! (~), 1... b4 2. ♗a4#, 1... c4 2. ♘b4#, etc. ◆ Move b5-b4 by arrival cuts the line f4-a4 and by removal opens the line a4-c6. Similarly, c5-c4 by arrival cuts f4-b4 and by removal unguards b4.

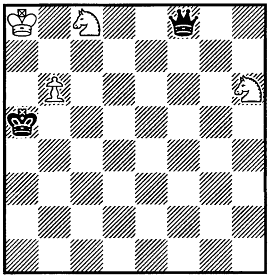
★ **Other example** 1148.

MKHEDRULI [E]

Systematic interaction of pieces (Knights) which creates a perpetual (or partial) attack on the opponent's King and indirect threat of winning material or tempo.

The term is introduced by a Georgian composer Gia Nadareishvili. The name *Mkhedruli* comes from the Georgian word *mkhedari* which means 'of horseman'.

⌛ Gia Nadareishvili (1921-1991).



1034

NADAREISHVILI, Gia
3-4.pr Tidskrift för Schack 1962 / (v)

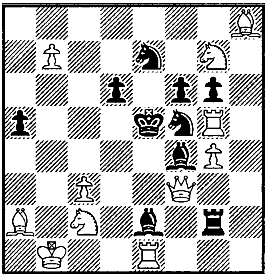
=

1034: 1. b7 ♔a6 2. ♘f5! ♕xf5 3. b8♘+! ♔a5 4. ♘c6+ ♔a4 5. ♘b6+ positional draw.

MLYNKA THEME

Cyclic change of defensive motifs in at least two *phases* without change of mates.

⧖ Karol Mlynka (1944).



1035

MLYNKA, Karol
Die Schwalbe 1966

#2

1035: 1. ♕d3? ~ 2. ♕d4#, 1... ♗e3^{a} 2. ♕xe3#, 1... fxg5^{b} 2. ♘xf5#, 1... d5^{c} 2. b8♕#, 1... ♗xg5! ◆ **1. ♘a3!** ~ 2. ♘c4#, 1... ♗e3^{b} 2. ♕xe3#, 1... fxg5^{c} 2. ♘xf5#, 1... d5^{a} 2. b8♕# ◆ a = guard, b = unpin, c = unblock.

★ **Other example** 1455.

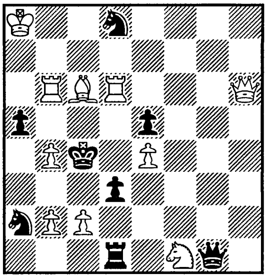
MOCHALKIN COMBINATION

A two-*phase* mechanism which combines *le Grand theme* and *Rudenko theme* with a double threat.

⧖ Aleksandr Mochalkin (1951-1996).

Pattern:

Mochalkin			
1	~	a	b
X	AB	C	D
Y	C	A	B



1036

MOCHALKIN, Oleksandr V.
Probleemblad 1990

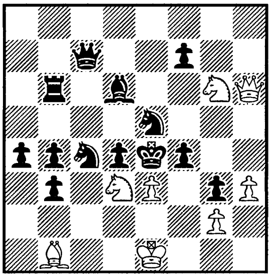
#2

1036: 1. ♕d2? ~ 2. b3^{A}/♗b5^{B}#, 1... dxc2^{a} 2. ♗d5#^{C}, 1... ♘xb4^{b} 2. ♕c3#, 1... axb4! ◆ **1. ♕e3!** ~ 2. ♗d5#^{C}, 1... dxc2^{a} 2. b3#^{A}, 1... ♘xb4^{b} 2. ♗b5#^{B}, (1... ♘xc6,♘c3,♕g8 2. ♖dxc6,b3, ♕c5#).

MODEL MATE

Mate image where all the pieces of the mating side take part, with the allowable exception of the King and the Pawns, and each square of the mated side King's field is either blocked, or guarded only once. In other words: a pure economical mate.

⧖ The term was launched by Henry D'Oyly Bernard (1878-1956) in 1902.



1037

BAYER, Conrad
1.pr London Tourney 1862

#5

1037: 1. ♘gxf4! (2. ♘f2+), 1... dxe3 2. ♕e6! fxe6 3. ♘c5+ ♔d4 4. ♘fxe6+ ♔d5 5. ♗e4#, 1... ♘xd3+ 2. ♗xd3+ ♔xe3 3. ♘d5+ ♔xd3 4. ♕h7+ f5 5. ♕xf5#, 1... ♘f3+ 2. gxf3+ ♔xe3 3. ♘e5! ♗xe5 4. ♘g2+ ♔xf3 5. ♘h4#. ◆ It was slightly ironic that one of the first problems with the three "Bohemian" model mates was composed by an adherent of quite another orientation, but of course this problem is not Bohemian in any other respects. Notice the game-like setting of the pieces!

★ **Other examples:** 222, 230, 410, 411, 413, 494, 512, 515, 518, 519, 520, 521, 560, 561, 564, 584, 631, 702, 886, 926, 987, 992, 998, 1008, 1012, 1060, 1103, 1105, 1106, 1107, 1227, 1248, 1289, 1304, 1361, 1465, 1468, 1487, 1592, 1607, 1647.

→ ***See also:*** *Mate, Economical; Mate, Pure.*

MOE

A method developed by the US composer Vaux Wilson for mathematical evaluation of chess problems. His intention was to abolish the subjective and irrational elements involved in the evaluation of chess problems. He defined each Black's and White's move's – they could appear at any stage of the problem – numerical value based on the number of chess pieces that created a move's tactical effect. The lowest value was yielded by check, the highest value by interference unpin. The move might include several tactical elements, which were all considered. Finally, the figures were counted up, the total sum was divided with the number of white men, the quotient was added to the previous sum, and the final sum was the numerical value of the problem. The higher the value, the better was the problem.

Wilson organized a few "Key Stipulation Tourneys" in which he applied his method to the judging of the entries.

The method has been criticized for various reasons, but foremost for the fact that it ignores the thematic unity of problems, which is one of the most crucial aspects of the artistic criteria of compositions. Despite the attention it aroused, the method has not been tested since Wilson's tourneys.

⌛ Vaux Francis Wilson (1899-1982).

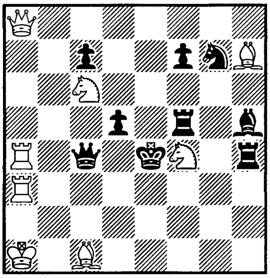
≡ **Alias:** Method of Evaluation.

MÖLLER THEME

In defence, two black men, both pinned in the initial position, are in turn unpinned. In the mating move the advantage is taken of the pinned position of the other man. In modern problems the idea is mostly handled with dual avoidance.

Herbert Möller composed diverse works in 1919 and 1921 and one of these is **1038**. First example with dual avoidance dates to 1923 (A. Mari). **1039** doubles the thematic requirement with dual avoidance in all four variations.

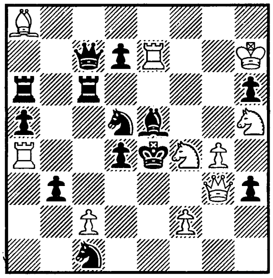
⌛ Herbert Möller (1881-?).



1038

MÖLLER, Herbert
Good Companion 1919

#2



1039

LATZEL, Gerhard
1.pr Die Schwalbe 1942

#2

1038: 1. ♕a5! ~ 2. ♕xd5#, 1... d4 2. ♕e5#, 1... ♗g6 2. ♕e1#, etc.

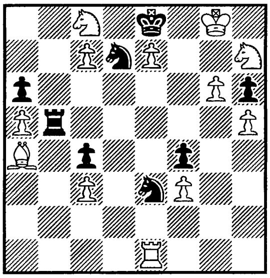
1039: 1. ♘e2! (2. ♖xd4#), 1... ♖e6 2. ♕e3# (♕f4?), 1... ♖c4 2. ♕f4# (♕e3?), 1... ♘b4 2. ♘f6# (♘c3?), 1... ♘xe7 2. ♘c3# (♘f6?) ◆ Möller doubled with dual avoidance.

MONDGRÉDIEN THEME

A three- or more-move theme that requires two conflicting oscillations. The task set in the Third Composing Tourney of the *"Hamburgischer Correspondent"* (1925) was to present the oscillations of Rook and Bishop so that they might have a common *"point of rest", causing mutual square-blocking.*

In **1040** the two black theme-pieces (♜b5 and ♞e3), at one of their "points of rest" (f5), guard a threatened mate, while at their other "point of rest" (which they occupy in the diagram position) they shut off an essential white piece.

⌛ Alfred W. Mondgrédien (1877-1954).



1040

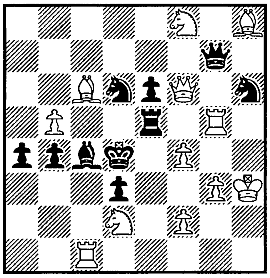
MONGRÉDIEN, Alfred W.
Hamburgischer Correspondent 1925

#3

1040: 1. ♖e2! (~), 1... ♘f5 2. ♖e6! (~) , 2... ♖~ 3. ♘f6# (2... ♖f5??), 2... ♘~ 3. ♘d6#, 1... ♖f5 2. ♗c6! (~), 2... ♘~ 3. ♘d6# (2... ♘f5??), 2... ♖~5 3. ♘f6# ◆ etc.

MONITOR THEME

The key unpins one and pins another black piece, using that pin for a threat. In defence Black unpins the pinned and self-pins the unpinned piece.



1041

PERIS PARDO, Julio
1-2.pr Spain – Netherlands 1935

#2

1041: 1. ♕d8! ~ 2. ♖xc4#, 1... ♔c5 2. ♘xe6# ◆ etc.

⧗ TT in "The Christian Science Monitor" in 1943.

→ *See also: Status Quo Theme Group.*

MONKEY THEME

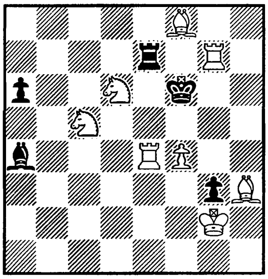
Black and White carry out identical combinations.

The following types of imitations can be distinguished:

(1) tactical imitations;

(2) geometrical imitations;

(3) complex (complete) imitations in which the first and second type are combined.



1042

SYDENHAM, Colin P.
Diagrammes 1980

#2

1042: 1. ♖g8? ♖e8!, 1. ♖g5? ♖e5!, 1. ♖g4? ♖xe4! ◆ 1. ♖xg3! ~ 2. ♗xe7#, 1... ♖xe4 2. ♘cxe4#, 1... ♖e5 2. fxe5#, 1... ♖e8 2. ♗g7# ◆ etc.

★ **Other examples:** 398, 833.

→ *See also: Balbo Theme; Kalinin Theme; Opposition Play.*

≡ **Alias:** Imitation.

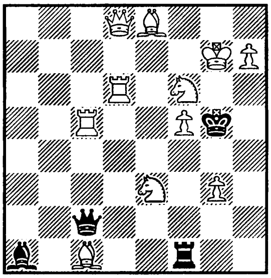
MONOCHROME CHESS [F]

Fairy chess variant. A move is legal only when both starting and arrival squares of a piece are of the same color. Kingside castle is possible, Queenside castle is not. Knights don't move. En passant capture is always legal.

MONRÉAL THEME

The white King, which controls at least one square in the black *King's field*, takes the key move giving the black King a *flight square*, and simultaneously unpins one white piece which then threatens to mate. Thematic defences are a black King flight(s) and pin(s) of the unpinned white piece.

⧗ Pierre Monréal (1916-2002).



1043

MONRÉAL, Pierre
Mondes 1946

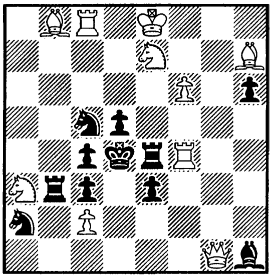
#2

1043: 1. ♔f8! ~ 2. ♘e4#, 1... ♔h6 2. ♘eg4#, 1... ♖xf5 2. ♘xc2#, 1... ♕xf5 2. ♘xf1#.

≡ **Alias:** Monréal-Peugeot.

MONRÉAL-LONGWY THEME

In two variations, Black unpins the same white piece, once directly by the withdrawal of the black pinning piece, and once indirectly by self-interference. Mates are separated by *partial dual avoidance*.



1044

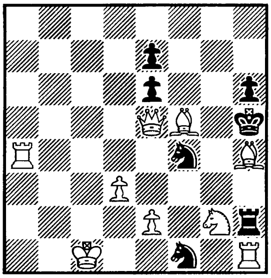
MONRÉAL, Pierre
L'Échiquier Belge 1961

#2

1044: 1. ♕g8! ~ 2. ♕xd5#, 1... ♖xf4 2. ♘c6# (2. ♘f5?), 1... ♘e6 2. ♘f5# (2. ♘c6?).

MONRÉAL-MICHEL THEME

In defence black piece makes a *random move* and simultaneously opens a white line, which enables White to mate by opening a *battery*. Correction by that black piece White meets with different mates from the same battery.



1045

MONRÉAL, Pierre ;
MICHEL, François
Problème 1965

#2

1045: 1. ♗xe7! ~ 2. ♘xf4#, 1... ♘~ 2. ♗h7#, 1... ♘g6 2. ♗g4#, 1... ♘xd3+ 2. ♗xd3#, (1... ♘xe2+ 2. ♕xe2#, 1... exf5 2. ♕xf5#).

MONSTER

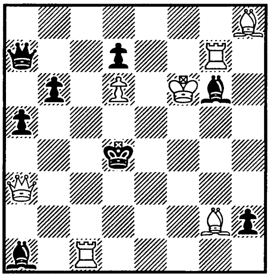
A problem with an extraordinarily huge number of moves.

→ ***See also:*** *Sea Monster.*

MONTGOMERY THEME

Dual avoidance after opening white lines by Black, where the secondary defences are giving the flight square (one or more) to the black King by closing white lines.

⌛ Named after Bernard Law 1st Viscount Montgomery of Alamein (1887-1976), British field marshal, who liberated the Danish from the Nazi occupation.



1046

TUXEN, Harry V.
Dansk Skakproblem Klub
1945

#2

1046: 1. ♔e7! ~/♗~ 2♖g~#, 1... ♗c2 2. ♖g4#, 1... ♗d3 2. ♖g3#, 1... ♗e4 2. ♖g5#.

MOOSE [F]

Fairy piece. Moves like a Grasshopper, but deflects 45° either way on passing over the hurdle. The arrival square is adjacent to the hurdle.

Bishop-Moose and **Rook-Moose** move on Bishop and Rook lines respectively and deflect 45° either way on passing over the hurdle.

MOREMOVER

A direct mate with the stipulation "White to move and checkmate Black in no more than *n* moves against any defence", where *n* is greater than 3. In composition tourneys, there are often separate classes for more-movers, two-movers and three-movers (as well as classes for helpmates, selfmates and others). (Definition from *FIDE Album*.)

Along with didactic endgame studies, more-movers is the oldest known genre of composition, better known under the name *"mansubat"*, although the stipulation "mate in n moves" became common only after the game reached Europe. With a few exceptions, it took a long time into the 19th century until the composers became more aware of economy of time, i.e. that the core substance of the problem was to be shown in the least possible number of moves, without unnecessary prolongation in the beginning or in the end of solution. In the 20th century the division to two-movers, three-movers and more-movers has become more evident, and the ideas expressed in a 4-mover may differ radically from ideas of three-movers. In German-speaking countries it has also been customary to make a further division between more-movers (*Mehrzüger*) and long-range problems (*Vielzüger*), the line between the two going somewhere around seven moves. In informal tourneys such division is seldom made, but in formal tourneys it is usual.

→ ***See also:*** *Mate in 'n'.*

MOTIF

A recurrent thematic element, a dominant theme or central idea. In chess problems often used as a synonym for a disadvantageous (positive, defensive) and/or advantageous (negative, harmful) effect of a move.

At least the following defensive motifs can be distinguished:

(a) line-opening for own piece;
(b) square vacation (including unblock) for own piece
(c) interference (blocking) of an enemy line-mover;
(d) self-unpin;
(e) pin of an enemy unit;
(f) guard of a square or line;
(g) escape being captured;
(h) making anticritical move;
(i) check.

These positive elements have also their harmful antiforms (opposites) and many sub-forms. Furthermore, these motifs are used by White, too, in his attack.

→ ***See also:*** *Ambivalence of Move.*

MOTIVATION, ECONOMY OF

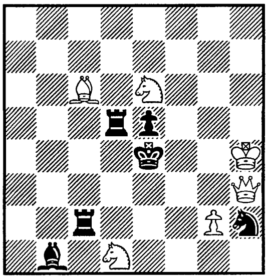
John M. Rice: "...closely allied to purity of aim...why certain white and/or black moves are played in preference to others...the reasons which the composer has planned really determine the thematic moves, so that they are not fixed by other factors." (*"Chess Wizardry: The New ABC of Chess Problems"*, p. 94-5.)

MOTTO

A sentence, phrase, or word of appropriate character attached to a chess problem. Especially in the 19th century, when composers participated in formal tourneys anonymously, they accompanied their compositions with mottoes.

MOUNT EVEREST THEME

White unit clears the way across the *critical square* for another White unit in several steps, either because its moves are limited by the rules of chess (P or K) or for some other reason.



1047

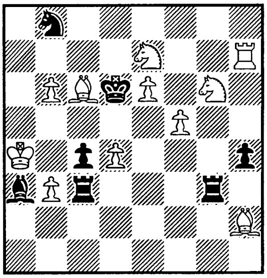
KOHTZ, Johannes ; KOCKELKORN, Carl
hm Palamède Ty Paris
1865

#5

1047: 1. **♔h5!** ♗a2 2. ♔h6 ♗c4 3. ♔h7 ♗b5 4. ♔h8 ♗xc6 5. ♕h7#, (2... ♘g4+ 3. ♔g5!).

MOUSETRAP THEME

Shutting-off the opponent's piece after its *critical move*. The maneuver may or may not be preceded by opening of the thematic line to the "trap".



1048

GARN, Herbert
Deutsche Schachzeitung
1952

#4

1048: 1. **♘f4!** (1... ~/♘a6 2. ♘c8+ ♔xc6 3. ♘a7+ ♔xb6 4. ♘d5#) **♖g8!** (1... ♖g7 2. ♖xg7) **2. ♘g6+ ♖(c)g3 3. ♘e5!** (4. ♘xc4#) **♖3g7 4. ♘g6#** ◆ Mouse-trap doubled!.

★ **Other examples:** 1484, 1519.

→ ***See also:*** *Anti-Mousetrap Theme.*

≡ **Alias:** Guillotine.

MOVE RECURRENCE

A joint term covering all kinds of reappearances of moves of one *phase* (try, threat etc.) in another (as a mate, continuation etc.) in problems of all length and genre.

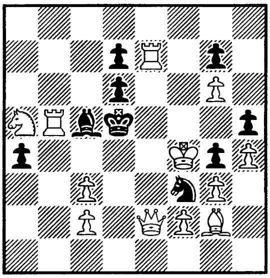
⧗ Introduced by Jörg Kuhlmann, *The Problemist*, Jan 2008, p. 300.

MOVE, KERNEL

An English equivalent to German's *"Kernzug"*: the most central move of the logical combination, often the move of the foreplan, the move that constitutes the essence of a *decoy* (*Lenkung*) or a *deploy* (*Führung*).

MOVE, NULL

Move which does not change the position (of the side who is forced to make null moves).



1049

FUCHS, Georges M.
1.pr Tijdschrift v. d. KNSB
1927

s#5 b) ♔f4→f5

1049: a) **1. ♕e6+?** dxe6 2. ? ◆ **1. ♕f1!** a3 2. ♖e1 a2 3. ♕e2 a1~ 4. ♕e6+ dxe6 5. ♖e5+ dxe5# ◆ b) **1. ♖e5+?** dxe5 2. ? ◆ **1. ♖f7!** a3 2. ♕e8 a2 3. ♖e7 a1~ 4. ♖e5+ dxe5 5. ♕e6+ dxe6#. ◆ Whole of Black's play consists of Null Moves.

MOVE, QUIET

In a three- and more-mover's variations as well as in studies a move that neither captures nor checks.

★ **See example** 626.

MOVE, TEMPTATION

An alleged *key* move that fails, preferably upon a hidden Black defence.

≡ **Aliases:** Betrayal; Seduction; Temptation.

MOVE, TRANSFER OF [E]

Tactical method in endgame study. Using the proper maneuver one of the sides transfers a turn to move to the other side without changing a position on the board.

MOVELESS PAWN [F]

A fairy Pawn which cannot move or capture but may be captured.

≡ **Alias:** Scheinbauer (Ger.).

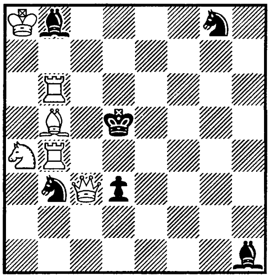
MOVING MAN [F]

A fairy man that can neither capture nor check. Moving Pawns promote to moving pieces.

≡ **Alias:** Ziehender Stein (Ger.).

MULEBLOCK THEME

Two self-blocks by Knight and two self-blocks by Bishop in the same phase of a problem, usually in a two-mover



1050

LARSEN, Karl A. K.
1.hm Good Companion
1919

#2

1050: 1. ♕e1! ~ 2. ♕e6#, 1... ♘d4 2. ♗c4#, 1... ♘c5 2. ♘c3#, 1... ♗d6 2. ♗c6#, 1... ♗e5 2. ♕xh1#, (1... ♗e4 2. ♕xe4#).

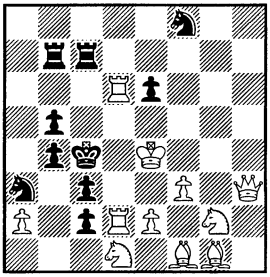
→ ***See also:*** *Donkeyblock Theme; Horseblock Theme.*

≡ **Alias:** Mule.

MULTI-MATE THEME

To a Black's defence White has several mates which show the same idea or theme.

⌛ Probably introduced by Edgar A. Holladay (1925-2003).



1051

HOLLADAY, Edgar A.
British Chess Magazine
1947

#2

1051: 1. ♕g4! (2. ♔e5#), 1... ♖c5 2. ♘ge3, ♘de3, e3,♔e3,♖2d4,♖6d4#, (1... ♘d7(g6) 2. ♕xe6#).

MULTI-PHASE CHANGED PLAY

Changed play occurring in three or more phases, which usually have at least one black defence in common. Problems with multiple changed play can theoretically be divided into four groups:

(1) mechanisms with homogeneous changes in each phase (e.g. Zagoruiko theme);
(2) mechanisms with distinct changes in all phases (e.g. Change, Radical);
(3) problems with different change mechanisms in all thematic variations (e.g. Rukhlis theme plus change of theme);
(4) problems with cyclic change mechanisms.

Multi-phase changed play can be accompanied by the changed functions of moves.

★ **See example** 1584.

MULTI-PHASE PROBLEM

Any problem with three or more phases. A set play often constitutes one phase, try play or virtual play can constitute as many phases as there are try keys. A problem may also have three solutions or twins. In modern problems thematic play usually embraces all phases, although they may not always be of equal importance.

MULTICAPTURES [F]

Fairy condition: A piece can be captured only if it is threatened at least twice.

MULTIPLE CHECK [F]

Simultaneous check given by more than two men. Possible only in fairy chess.

MULTIPLET

Three or more closely related positions with the same stipulation.

★ **See example** 1257.

→ ***See also:*** *Twins.*

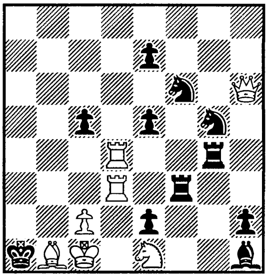
MUNICH THEME

A Logical combination. In a three mover, a black defence has a *set mate* (Mate, Set). On his first move Black deprives himself of this defence, so that White is able to abandon the set mate on his second move.

White's immediate attempts prove therefore harmful for White, because they involve obstruction of white pieces, which deprives White of the control of Black's harmful effects, so that the latter ones can appear as positive defences.

On his second move White can obstruct a useful white piece, because now he needs not control the Black's harmful effect which has been made impossible.

⧗ Ferdinand Metzenauer (1908-1968) introduced "Münchner Idee" in the January issue of *"Die Schwalbe"* 1934.



1052

METZENAUER, Ferdinand
Die Schwalbe 1934

#3

1052: (*1... ♖f1,♖g1 2. ♖a3,♖a4#) ◆ **1. c3?** ♖f1!, **1. c4?** ♖g1! ◆ **1. ♕f8!** (2. ♕a8#), 1...♖h(e3) 2. c3 ~/♖g1 3. ♘c2/♖a4#, 1... ♖fg3 2. c4 ~/♖g1 3. ♘c2/♖a3# ◆ The prototype problem.

★ **Other example** 432.

≡ **Alias:** Münchner (Ger.).

MUST-CAPTURE-CHESS [F]

Fairy condition. A normal game except that a player **must** capture if he can.

⧗ Invented in Morocco by the daughters of Ultramar, before 1500 A.D.

MUTATE

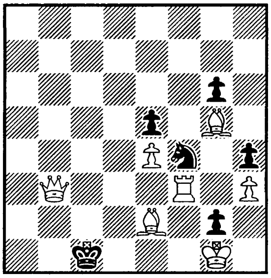
A type of *block problem* in which at least one mate in the *set play* is changed following the key. (Definition from *FIDE Album*.) See **1053**.

Often regarded as a synonym for *White to Play*, which, however, according to some authorities refers to all *complete block* problems.

Total Mutate. A Mutate where all mates change from set to actual play. See **1054**.

1053: *1... ♔d2 2. ♕d1# ◆ **1. ♖e3!** (~), 1... ♔d2 2. ♕c3#, 1... ♘~ 2. ♖c3#, 1... ♘d3! 2. ♖xd3#, 1... ♘xh3+! 2. ♖xh3#, 1... ♘xe2+! 2. ♖xe2#.

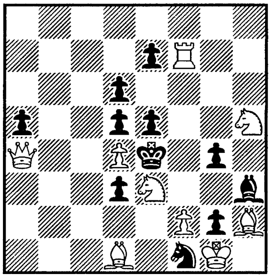
1054: *1... e6 2. ♘f6#, 1... exd4 2. ♖xe7#, 1... d2 2. ♗c2#, 1... g3 2. ♗f3#, 1... ♘~ 2♘(h)g3# ◆ **1. ♘f5!** (~), 1... e6 2. ♘xd6#, 1... exd4 2. ♕xd4#, 1... d2 2. ♕c2#, 1... g3 2. f3#, 1... ♘~ 2. ♘f(x)g3# ◆ Total Mutate.



1053

COOK, Eugene B.
American Chess Nuts 1868

#2



1054

FLECK, Ferenc
cm *Magyar Sakkvilág 1943*

#2

★ **Other examples:** 69, 215, 470, 502, 558, 675, 855, 1258, 1377, 1383, 1405.

→ ***See also:*** *Block, Complete; Mutate, Total.*

≡ **Alias:** Changed Mate Block.

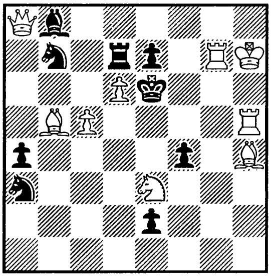
MUTUAL INTERFERENCE

Two or more men interfere with each other on same or different square(s) either in parallel variations or consecutively.

MYLLYNIEMI FORM

The main thematic idea may, in principal, be shown in one *phase*, but it has been divided into at least two phases.

⧗ Matti Myllyniemi (1930-1987). TT Hyvinkää Congress 1979: bl Grimshaw[s] split in two phases; Myllyniemi MT 1987-8.



1055

MYLLYNIEMI, Matti
Schach-Echo 1979

#2

1055: 1. ♗xe2? (2. ♗g4#) ♘xd6 2. ♕d5#, 1... f3! ◆ **1. ♖f5?** (2. ♖g6#) exd6 2. ♗xd7#, 1... fxe3! ◆ **1.**

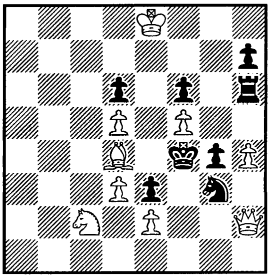
♘c2? (2. ♘d4#) ♖xd6 2. ♖xe7#, 1... ♘xb5! ◆ 1. ♘g2! (2. ♘xf4#) ♗xd6 2. ♕g8# ◆ All variations exist already in the initial position, but each is realised in only one of four phases.

NABOKOV THEME

A black piece opens white line by capturing a blocking unit. When this black piece is decoyed back to its initial square White can move along the cleared line and give mate by capturing the black piece. **1056**.

In a selfmate Black and White thematic roles may be reversed (see **1057**).

⌛ Vladimir Nabokov (1899-1977).

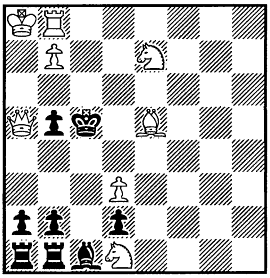


1056

NABOKOV, Vladimir
Sunday Times 1968

#3

1056: 1. ♔f7! (2. ♔e6), 1... ♖xh4 2. ♔xf6 ♖h6+ 3. ♕xh6#, (1... ♖g6(h5) 2. ♔e6, 1... ♔xf5 2. ♘xe3+).



1057

HILDEBRAND, Alexander
3.cm Springaren TT 1990

s#2

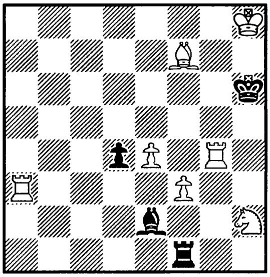
1057: 1. ♕xa2! (~), 1... b4 2. ♕a5+ ♖xa5#, 1... ♔b6 2. ♕a7+ ♖xa7#, (1... ♔b4 2. d4 ♖xa2#).

≡ **Alias:** Nabokov.

NANNING THEME

White threatens to take advantage of a masked (by a white piece) black line. Black in defence adds another interference on this line which allows the white piece to unmask the line and give mate.

⌛ Frederik W. Nanning (1892-1958).



1058

NANNING, Frederik W.
Die Schwalbe 1932

#2

1058: 1. f4! ~ 2. ♖h3#, 1... ♖f3 2. ♖h4# ◆ etc.

NATIONALIST PERIOD, THE

The period of half a century from 1865 until the early 20th century. In Europe the major schools had their special fields of interest: Old Germans excelled in brilliant more-movers, Bohemians in beautiful three-movers, English composers specialized, above all, in subtle two-movers. Schools had their established credos. Typical of the period was not so much new innovations but rather refinement and development of earlier discoveries. The technique of the composers improved, the thematic content of the problems became more demanding etc.

However, deserving more than a footnote are the American composers; Samuel Loyd, William Shinkman, Murray Marble, Charles Gilberg and Otto Wurzburg, being the foremost names. Perhaps needlessly, they are referred to as The American School, to fit the narrative of the "nationalist" schools. Samuel Loyd, bursting with new ideas, was "primus inter pares", although William Shinkman was more prolific, sometimes even more profound. Characteristically of American society the composers of "The New World" did not represent any particular school, as defined in Europe, and were more open to new ideas as well as new renderings of the old ideas.

The nationalist period was shaken by two distinct phenomena at the beginning of the 20th century: the foundation of the Good Companion Chess Club in America and The New German movement in Europe. The former symbolizing the start of the strategic school, the latter the arrival of the logical school.

→ ***See also:*** *Bohemian School; English School; Old German School.*

NEAREST-MAN-MOVER [F]

Fairy condition. Both sides have to move the man nearest to the destination square of the enemy man which moved last.

NEO PLACHUTTA THEME

Plachutta interference where the interfering piece is already on the intersection square.

→ ***See also:*** *Plachutta Interference; Plachutta, Latvian.*

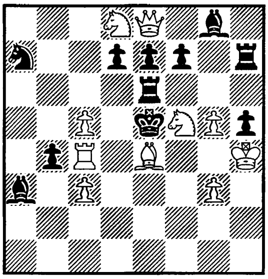
NEREID [F]

Fairy piece. Belongs to the *Marine Pieces* group. Moves like a Bishop and captures like a *Bishop-Locust* (*Locust*).

NEŠIĆ THEME

Mutual interference between Rook and Pawn.

⧖ Milivoj S. Nešić (1940-2006).



1059

JANEVSKI, Živko
1.pr Mat 1984

#3

1059: 1. ♘e3! ~ 2. ♕xd7, 1... ♖d6 2. ♗f5 ♖d4+ 3. cxd4#, 1... d6 2. ♕c6 ♘xc6 3. ♘xc6#, 1... ♖f6 2. ♗d5 ♖f4+ 3. exf4#, 1... f6 2. ♕g6 fxg5+ 3. ♕xg5# ◆ Nešić Theme doubled.

★ **Other example** 423.

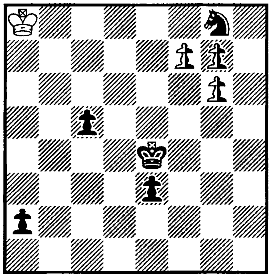
→ ***See also:*** *Grimshaw Interference.*

≡ **Alias:** R/P Grimshaw.

NEUTRAL PIECE [F]

A fairy piece that can be moved or captured by either side. Both sides are allowed to move any neutral piece, and a neutral piece may capture another neutral man. In Circe it is reborn according to the capture. Neither side is allowed to leave the King in check by a neutral man. White moves neutral Pawns towards the 8th rank, Black towards the 1st. A neutral man can mate only if the other side cannot parry it immediately (e.g. ♚d4, ♝h8 checks, and Bishop cannot be moved away from the diagonal).

⧖ Invented by T.R. Dawson in 1912.



1060

YLIKARJULA, Simo
Schach-Echo 1979

h#4 ♟ = Neutral

1060: 1. a1♗ ♟xg8♝ 2. ♝h7 ♟g8♝ 3. ♗h8 ♟g7+ 4. ♚d4 ♟gxh8♝#.

NEUTRAL POSITION [E]

In an endgame study a position in which neither side has essential tactical threats, and win or draw can be evaluated in terms of material.

→ ***See also:*** *Tactical Position.*

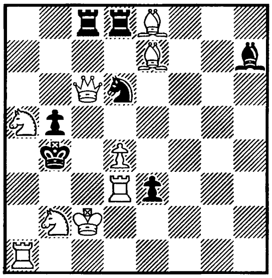
NEUTRALIZATION [E]

1. A tactical method in the endgame: one side prevents an opponent's strong piece taking an active part in the play.

2. According to Nanning and Koldijk (*Thema-Boek*, 1948) one of three types of Correction Play.

NEVA THEME

At least two moves of black piece(s), unpinned by the key, create variations leading to mates. These mates appear as threats in other phases (usually tries).



1061

ROSSOMAKHO, Yakov
3.pr Shakhmaty v SSSR 1981

#2

1061: **1. ♔b1?** ~ 2. ♕xb5#, 1... ♖d7! ◆ **1. ♔c1?** ~ 2. ♖b3#, 1... ♗g8! ◆ **1. ♗h4!** ~ 2. ♗e1#, 1... ♘c4 2. ♕xb5#, 1... ♘e4 2. ♖b3#.

≡ **Aliases:** Neva; Nevskaya tema.

NEW GERMAN SCHOOL

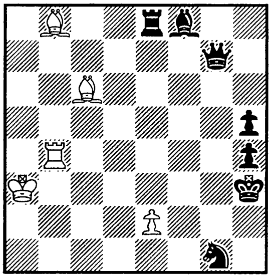
The so-called New German school, or Problem Renaissance, led by Johannes Kohtz (1843-1918) found inspiration in the problems of the

1840's and 1850's. *Interference*, *critical play*, and the other elements of these old problems were systematically examined and extended. To Kohtz and his followers the essential thing in a problem was that it should have a strategic idea, shown in perfectly clear-cut form, without extraneous elements confusing the logic of the play. This principle of '*purity of aim*' has remained a cardinal principle of the New German school. (R. C. O. Matthews in *"Chess Problems: Introduction to an Art"*, p.148

NEYMAN TYPE [H]

Helpmate with *n* solutions, i.e. with lines of play branching from the first black move (n.1.1.1...).

⧗ Moysey B. Neyman (1898-1967).



1062

NEYMAN, Moysey
Hamburgischer Correspondent 1928

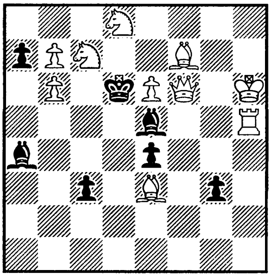
h#2 2111

1062: 1. ♖e7 ♖f4 2. ♔h2 ♖xh4# ◆ **1.** ♗e7 ♗f4 2. ♔g4 ♗d7#.

≡ **Aliases:** Neuman; Neumann.

NICE THEME

The key sacrifices a piece on the square adjacent to the black King granting him a *flight square*. In at least two variations with *dual avoidance* Black opens white lines toward this square and allows changed mates compared to the *set play*.



1063

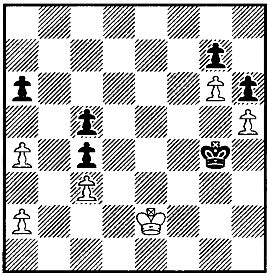
MONRÉAL, Pierre ;
OUDOT, Jean ;
MILLOUR, René
1.pr Le Patriote de Nice 1967

#2

1063: *1... ♗d4 2. ♖d5# (2. ♗c5?), 1... ♗xf6 2. ♗c5# (2. ♖d5?), 1... ♗f4+ 2. ♗xf4# (2. ♗c5?, 2. ♖d5?) ◆ **1. ♘d5!** ~ 2. ♕xe5#, 1... ♗d4 2. ♕e7# (2. b8♕?), 1... ♗xf6 2. b8♕# (2. ♕e7?), 1... ♗f4+ 2. ♕xf4# (2. b8♕?, 2. ♕e7?), (1... ♔xd5 2. e7#).

NICHE [E]

Endgame theme: A defensive maneuver in which a King imprisons himself amongst his own pawns to create a stalemate position.



1064

TROITSKY, Alexey A.
Shakhmatny listok 1931 / (v)

=

1064: 1. a5 ♔xh5 2. ♔d2 ♔xg6 3. ♔c2 h5 4. ♔b2 h4 5. ♔a3 h3 6. ♔a4 h2 7. a3 h1♕ stalemate.

≡ **Alias:** Nisha (Rus.).

NIEMEIJER THEME

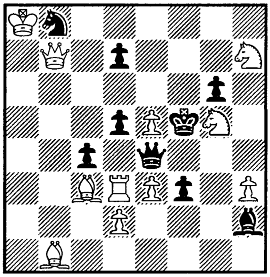
Tries by white King are refuted by pinning of white pieces.

⧗ Meindert Niemeijer (1902-1987).

→ ***See also:*** *Le Lionnais Theme.*

NIETVELT ATTACK

A white piece pins itself in anticipation of Black being forced to unpin it directly.



1065

PASLACK, Rainer
Die Schwalbe 1991

#2

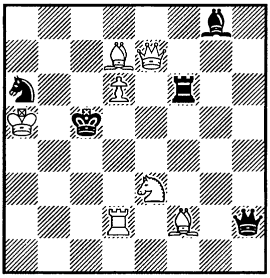
1065: 1. ♕**xd5!** ~ 2. ♕xe4#, 1... ♕~ 2. ♕f7#, 1... ♕xd5+ 2. ♖xd5#, 1... ♕xe5,♕d4 2♖(x)d4#.

≡ **Alias:** Nietvelt-Angriff (Ger.).

NIETVELT DEFENCE

In reply to a mating threat Black selfpins a piece so that, in carrying out the threat, White will remove the pinning piece so unpinning the black piece allowing it to defend. White utilizes the pin in a different way.

⧗ Gustaaf Nietvelt (1897-1961).



1066

KOLDIJK, Albert M.
Limburgsch Dagblad 1937

#2

1066: **1. ♗b5!** ~ 2. ♕a7#, 1... ♕xd6,♖xd6 2. ♘f5, ♘g2# ◆ etc.

★ **Other examples:** 155, 580, 1065, 1541.

≡ **Alias:** Nietvelt Parade (Ger.).

NIGHT WATCHMAN

An English equivalent to German's *"Nachtwächter"*. A close synonym to superfluous force. A white piece (other than Pawn) that is not needed in the post-key play, i.e. it would be correct without it. Comparable to night watchmen are white pieces that merely block a square or cut a line. Night watchmen in the virtual play or in set play are not considered serious flaws, whereas a superfluous piece in the actual play nearly always disqualifies a composition.

NIGHTRIDER [F]

Fairy piece. A Knight that has become a line-piece, moving like a Knight along a path until the end of its line. It can leap over other men like Knight, but not over pieces that are on its line, i.e. it may capture the obstructing man, if it is an enemy man, or stop on the previous square on its path. Na1 can move to c2, e3 or g4, or along the other line on b3, c5 or d7. One of the most popular fairy pieces.

⌛ Invented by T. R. Dawson in 1925. First problem with a Nightrider was published in *"Die Schwalbe"* on February 1925.

★ **See examples:** 15, 1684.

≡ **Alias:** S-Rider.

NIGHTRIDER-HOPPER [F]

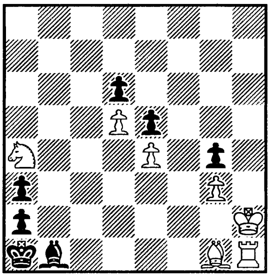
Fairy piece. A hopper that jumps leapfrog over another piece. From a1 N-hopper can move on d7 if there is another piece of either colour on c5.

≡ **Alias:** Nachtreiterhüpfer (Ger.).

NISSL THEME

White sacrifices a piece and subsequently promotes a piece of the same type.

⌛ Theodor Nissl (1878-1972).

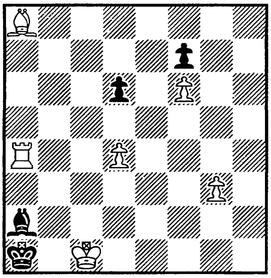


1067

POPANDOPULO, Avenir
"64" 1971

#7

1067: **1. ♗c5!** dxc5 2. d6 c4 3. d7 c3 4. d8♗ c2 5. ♗g5 c1♕ 6. ♗xc1 ♗~ 7. ♗b2#.



1068

NISSL, Theodor
Deutsche Schachzeitung 1936

#6

1068: **1. ♗e4!** d5 2. ♗g6 fxg6 3. f7 g5 4. f8♗ g4 5. ♗a3 ♗~ 6. ♗b2#.

NON-PASSANT RULE [F]

The rule that royal pieces may not pass through check. This applies to the King's double step in castling in orthodox chess. But in the case of royal riders it is usually assumed that they can ride through check unless the non-passant rule is specified (on the principle that anything not prohibited is allowed).

NORWEGIAN CHESS [F]

Fairy condition: Only identical units can capture each other. After moving, a Queen becomes Knight, a Knight becomes Queen, a Rook becomes Bishop and a Bishop becomes Rook.

≡ **Alias:** NorskSjakk.

NOTATION

Algebraic Notation. A method of recording moves and positions. Abbreviated algebraic notation is nowadays the most popular: first is given the quality of the piece (except for Pawns), then the arrival square (the departure square is omitted) of the piece, the coordinates being from a-h for files from left to right (opposite for Black) and the ranks 1-8 from the bottom to the top (opposite for Black). In cases of ambiguity, the rank or file of the departure square will be indicated. The capture is indicated normally by "x", the Queen-side and King-side castling 0-0-0 and 0-0 respectively. From January 1st 1981 FIDE has recognized the algebraic notation as the only notation for its own tournaments and matches.

Descriptive Notation. A method of recording moves and positions. Each piece and Pawn is indicated by the first capital letter of its name. The Queen-side pieces in the initial position are indicated by Q, and pieces on the King-side by K. Later in the game they are distinguished according to their prevailing position. The files are named after pieces which occupy them in the initial position. Each player counts the ranks from his side of the board, i.e. both's bottom rank is 1. Each P is indicated by the file on which it stands: QRP, QNP etc. A move to a vacant square is indicated by the first letter[s] of the piece or P in question, and the square of arrival, joined by a hyphen. There are still many ways as how to sort out the ambiguities, which are bound to occur. Descriptive notation is the oldest system of notation, but since the late 18th century it was relatively soon superseded by the algebraic notation everywhere except in the US, Britain and Spain.

Forsyth Notation. A method of recording the positions in a condensed way, proposed by a Scottish player David Forsyth (1857-1909). The marking starts from the 8th rank moving to the right (from White's point of view), and when the rank changes the marking starts from left again, until, eventually, the square h1 is reached. white men are marked with capital letters, black men with small letters. Empty squares on each rank are marked with numbers that indicate the number of successive empty squares. Shift of the rank is marked with "/". In case there are eight empty squares on a rank, a figure 8 will suffice, three successive empty ranks can be marked with 24.

Numeric Notation. Used in correspondence chess to avoid ambiguity among players representing many countries, and also to minimize the disputes ambiguous writing may cause. The system gives every square a code consisting of two digits so that ranks are given the numbers they have on chess board, and files a=1, b=2 and so on. Moves consist of four digits, because on every move the initial and arrival square of a piece is given. Hence, square 11 stands for a1, 44 for d4, and 78 for h7. A code 1736 stands for a move Sg1-f3, 7776 may stand for g7-g6. In castling, only the King's move is given. Captures and checks are not indicated.

Telegraphic Notation. A method of describing and transmitting chess moves via telegraph. Every square is given a sign that consists of two letters, a consonant and a vowel, and moves are transmitted by help of these signs, the initial square of the chessman first, followed by its arrival square. The notation carries the name "Gringmuth-Udemann" after the foremost introducers and developers of the system.

Gringmuth-Udemann Notation							
AP	EP	IP	OP	PO	PI	PE	PA
AL	EL	IL	OL	LO	LI	LE	LA
AK	EK	IK	OK	KO	KI	KE	KA
AH	EH	IH	OH	HO	HI	HE	HA
AG	EG	IG	OG	GO	GI	GE	GA
AF	EF	OF	PF	FP	FO	FE	FA
AD	ED	ID	OD	DO	DI	DE	DA
AB	ED	IB	OB	BO	BI	BE	BA

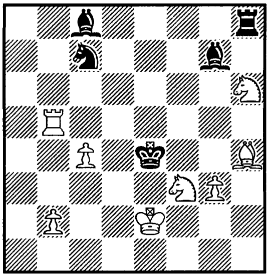
It was widely used in the latter half of the 19th century, when, for instance, telegraphic matches between large cities were very popular. The first such match was between Baltimore and Washington in 1844.

NOWOTNY INTERFERENCE

In general an interference between line-pieces of unlike-motion and of the same color, forced by a sacrifice on the critical (interference) square (see the prototype **1069**). However, it is usually understood as a mutual interference between Rook and Bishop, as shown four times in **1070**. Without the critical move this is a 2-move combination.

White Nowotny usually occurs in virtual play. In **1071** White must choose the correct square for his Rook to avoid a harmful Nowotny sacrifice by Black. In endgame **1072** Black's seemingly successful Nowotny sacrifice fails because before the capture White guides the King to an unfavourable square.

⌛ Antonin Novotný (1827-1871).

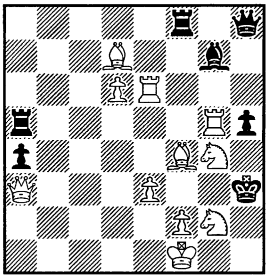


1069

NOWOTNY, Anton
Leipziger Illustrierte Zeitung 1854

#3

1069: 1. **♖f5!** ~ 2. ♖f4#, 1... ♖f8 2. ♗f6 (3. ♖e5/♖f4/♘d2#) ♖xf6,♗xf6 3. ♖e5,♖f4,♘d2#.

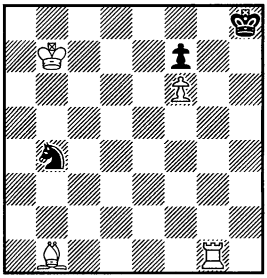


1070

VISSERMAN, Eeltje
1.pr Die Schwalbe 1964/I

#2

1070: 1. ♘e5? ~ 2. e4/♖f6#, 1... ♖xf4! ◆ 1. ♘f6? (2. e4/♖ee5#), 1... ♖xg5! ◆ 1. **♖f6?** (2. e4/♘e5#), 1... ♕g8! ◆ 1. **♖ee5!** ~ 2. e4/♘f6#, 1... ♕g8 2. ♖xh5#, 1... ♖xf4 2. exf4#.

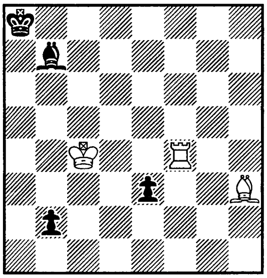


1071

HULTBERG, Herbert
Schackvärlden XII/1942

#3

1071: 1. **♖c1?** ♘c2! 2. ♖xc2,♗xc2 ♔h7,♔g8! ◆ 1. **♖d1?** ♘d3! 2. ♖xd3,♗xd3 ♔h7,♔g8! ◆ 1. **♖e1!** ♘d3,♘c2 2. ♗x♘.



1072

YAKOVYENKO, Viktor
Sozialisticheskiy Donbass 1966

+

1072: 1. ♖f8+ ♔a7 2. ♗f5 e2 3. ♖e8 ♗e4 4. ♖e7+! ♔a6 5. ♗xe4 (5. ♖xe4? b1♕ 6. ♖e6+ ♕b6!) **5... e1♕ 6. ♗b7+; 4... ♔b6 5. ♖xe4 b1♕ 6. ♖e6+ +–.**

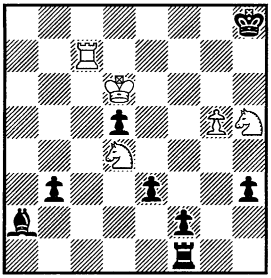
★ **Other examples:** 203, 311, 386, 451, 803, 842, 976, 1453, 1601.

→ ***See also:*** *Grimshaw Interference; Peri-Critical Nowotny.*

≡ **Alias:** Novotný; Nowotny.

NOWOTNY, ANTICIPATORY

When White tries to carry out one of two mating plans, Black can defend either with his Bishop or Rook, one of which moves onto the thematic line. As a foreplan, White moves a piece on the future intersection square of Bishop and Rook and, depending on with which piece Black tries to take over the square, White can choose the correct plan.



1073

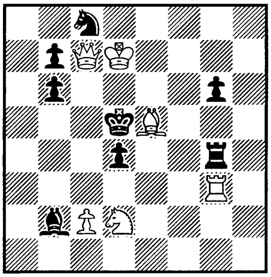
KRAEMER, Ado
Schachspiegel 1948

#3

1073: 1. g6? ♖c1! ◆ 1. ♘f6? ♗b1! ◆ 1. **♘c2!** (2. g6/♘f6), 1... ♖c1 2. ♘f6 ~ 3. ♖h7#, 1... ♗b1 2. g6 ~ 3. ♖c8#.

NOWOTNY, AZERBAIJAN

Combination of *Finnish Nowotny* (Nowotny, Finnish) and *Romanian Nowotny* (Nowotny, Romanian).



1074

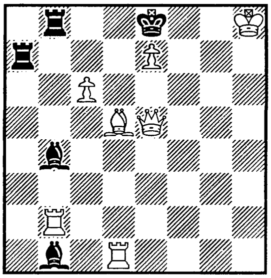
ALIOVSADZADE, Rauf
VAGIDOV, Medzhnun
Shakhmaty 1978

#2

1074: 1. ♗~? d3! ◆ 1. **♗xd4!** ~ 2. ♕e5/♕c4#, 1... ♖xd4 2. ♖g5#, 1... ♗xd4 2. c4#, (1... ♔xd4, ♖e4(g5),♘d6 2. ♖d3,♕c4,♕xd6#), (1... b5 2. ♕e5/♕c5# = dual).

NOWOTNY, BAKU

Synthesis of *Norwegian Nowotny* (Nowotny, Norwegian) (or *Latvian Nowotny*) and *Romanian Nowotny* (Nowotny, Romanian). White threatens two mates which Black parries by capturing with his Rook and Bishop the piece that stands ready on the Nowotny interference intersection point. The captures lead to new mates which take advantage of the interferences.



1075

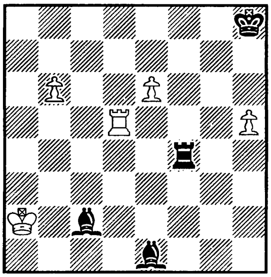
ALIOVSADZADE, Rauf ; VAGIDOV, Medzhnun
Revista Româna de Şah
1980

#2

1075: 1. ♖f1? ~ 2. ♖f8/♗f7#, 1... ♗xe7 2. ♖xb8#, 1... ♖xe7 2. ♕xb8#, 1... ♗f5! ◆ 1. ♕g7! ~ 2. ♕f8/♕f7#, 1... ♗xe7 2. ♗f7#, 1... ♖xe7 2. ♕g8#.

NOWOTNY, CHAMELEON

Two Nowotny interferences in the same problem or study on intersection points of different colour.



1076

SACKMANN, Franz
Deutsche Schachblätter
1910

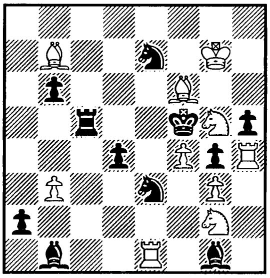
+

1076: 1. e7 ♖e4 2. b7 ♗g3 3. ♖e5 ♖xe5,♗xe5 4. b8♕+,e8♕+, 1... ♗a4 2. b7 ♖b4 3. ♖b5 ♖xb5, ♗xb5 4. e8♕+,b8♕+.

NOWOTNY, CRITICAL

White makes the Nowotny interference sacrifice after having decoyed one or both Black thematic pieces on the wrong side of the critical square.

1077: 1. ♖h2!~ ♘g6 2. ♖c1 ♖xc1 3. ♘h4+ ♘xh4 4. ♖c2 ♖xc2/♗xc2 5. ♗e4/♗c8#. ◆ One critical decoy.



1077

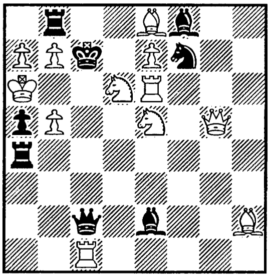
CAMPBELL, Joseph G.
Illustrated London News
1854 / (v)

#5

★ **Other examples:** 386, 1489.

NOWOTNY, CYCLIC

Interference between three black line-pieces of partially unlike motion forced by a sacrifice on the intersection square. These pieces interfere with one another in a cyclic fashion as follows: A interferes with B, B interferes with C, and C interferes with A. Two pieces are usually Rook and Bishop while the third piece is most often a pinned Queen or Rook, but may also be a Pawn on its game-array square.



1078

LIPTON, Michael
2.pr British Chess Magazine 1967

#2

1078: *1... ♖a8 2. bxa8♘#, 1... ♖c8 2. bxc8♕#, 1... ♖xe8 2. ♘xe8#, 1... ♕c6+ 2. ♖xc6#, 1... ♗xb5+ 2. ♘xb5# ◆ 1. ♘ec4? (2. ♘dxf7, b6, ♕c5#), 1... ♕xc4 2. ♘dxf7#, 1... ♖xc4 2. b6#, 1... ♗xc4 2. ♕c5#, 1... ♖xe8! ◆ 1. ♘dc4!, 1... ♕xc4 2. ♘exf7#, 1... ♖xc4 2. b6#, 1... ♗xc4 2. ♖c6#, (1... ♗xe7 2. ♕xe7#).

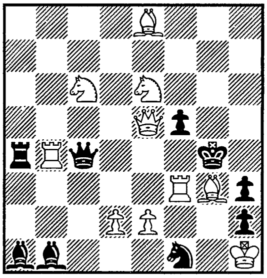
→ *See also:* Nowotny, English.

NOWOTNY, ENGLISH

A Nowotny interference where one of the thematic pieces is a pinned black Queen.

⧗ The inventor Michael Lipton (1937) has named the theme. See his interpretation under "Nowotny, Cyclic".

1079: 1. ♘cd4? (2. ♕f4/♕g7#) ♕c7! ◆ 1. ♘ed4? ♕f7! ◆ 1. d4? ♕c1! ◆ 1. e4! ~ 2. ♕xf5/♕f4#, 1... ♕xe4 2. ♕xf5#, 1... ♗xe4 2. ♕f4#, (1... ♔xf3,♘xg3+,♗xe5 2. ♗h5,♕xg3,♘xe5#).



1079

WIDLERT, Kjell
1.pr Varna TT 1982

#2

★ **Other examples:** 421, 1078.

≡ **Alias:** English Nowotny.

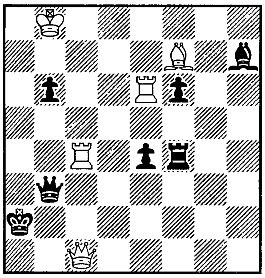
NOWOTNY, FINNISH

In the initial position there is a black piece ***B*** on the intersection square of black Rook and Bishop lines. A thematic try by white piece ***W*** introduces a double threat which is defeated by removal of the black piece ***B*** which opens both black (Rook's and Bishop's) lines. White piece ***W*** corrects by capturing the black piece ***B***, after which follows the normal *Nowotny interference* play. For aesthetical reasons the black piece ***B*** is usually a Pawn. **1080** is an early economical example, while **1081** shows the theme with three thematic black pieces.

Anticipatory Finnish Nowotny. A three-move variation of the theme where the interference capture is made on "bent" black lines, as shown in **1082**.

White Finnish Nowotny. The roles of White and Black are reversed. In **1083** this form is realized with the help of stalemate motif.

⌛ Pentti Sola (1907-1940).

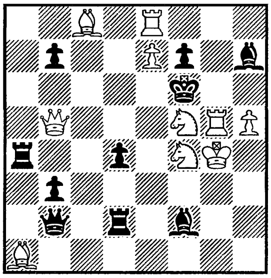


1080

SOLA, Pentti
Hufvudstadsbladet 1934

#2

1080: 1♖e~? ~2. ♖c2,♖a4#, 1... e3! ◆ **1. ♖exe4!** ~2. ♖c2,♖a4#, 1... ♖xe4 2. ♖c2#, 1... ♗xe4 2. ♖a4#, 1... ♕xc4,♕b1(♕b2) 2. ♗xc4,♖a4#. Probably the proto-form of the theme, composed by the inventor.

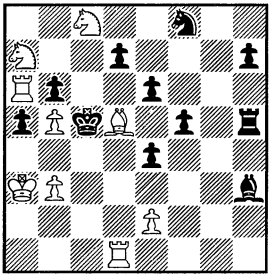


1081

CHEYLAN, Yves ; MYLLYNIEMI, Matti
hm Suomen Shakki 1977

#2

1081: 1. ♘5~? d3! ◆ **1. ♘xd4!** (2. ♘d5/♕e5/♕b6#), 1... ♗xd4,♖axd4,♕xd4 2. ♘d5,♕e5, ♕b6# ◆ Finnish Nowotny with three thematic black pieces!.

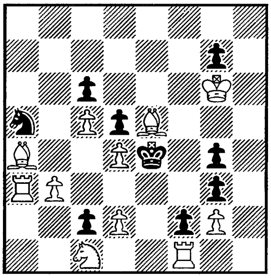


1082

MYLLYNIEMI, Matti
2.pr Die Schwalbe 1975

#3

1082: 1. ♗~? e3! ◆ **1. ♗c6?** e3? 2. ♘d6, 1... d5! ◆ **1. ♗c4?** e3? 2. ♘xb6, 1... a4! ◆ **1. ♗xe4!** ~ 2. ♘d6/♘xb6, 1... ♖h4 2. ♘d6 ~ 3. ♘b7#, 1... ♗g2 2. ♘xb6 ~ 3. ♘a4#, 1... d5 2. ♖xb6 ~ 3. ♖c6#, 1... a4 2. ♖xa4 d5,fxe4 3. ♖c1,♖c4# ◆ Anticipatory Finnish Nowotny, a 3-move theme.



1083

VELIMIROVIĆ, Milan
Schach-Echo 1975

#3

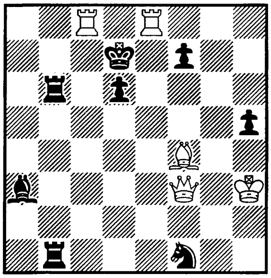
1083: 1. b4? ♘b3! 2. tempo? (2. ♖/♗xb3 stalemate!) ◆ **1. ♖h1!** (~), 1... ♘~(=♘b7) 2. b4; **1... ♘xb3!** 2. ♖f1! (2. ♖xb3? f1♘!, 2. ♗xb3? f1♕!); (1... ♘c4 2. bxc4 bxc4 3. ♗xc6#).

★ **Other example** 1411.

→ ***See also:*** *Schneider Interference.*

NOWOTNY, FINNISH, SECONDARY

Same as *Finnish Nowotny* (*Nowotny, Finnish*) except that the key does not introduce thematic mates as a double threat, but they occur after thematic black captures.



1084

SOLA, Pentti
3.pr Suomen Shakkiliitto 1935

#2

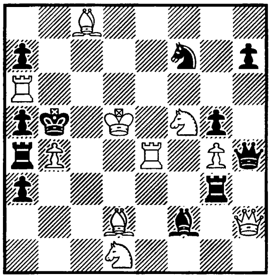
1084: 1. ♗e3? ~ 2. ♕xf7,♕f5#, 1... d5! ◆ **1. ♗xd6!** ~ 2. ♖cd8#, 1... ♖xd6,♗xd6 2. ♕xf7,♕f5#, 1... ♔xd6,♖b8 2. ♕d3,♕c6#.

★ **Other example** 1550.

≡ **Aliases:** Finnish 2 Nowotny; Finnish Nowotny of 2nd kind.

NOWOTNY, HALVED

White, after having made the Nowotny interference, owing to some weakness in his position threatens to exploit only one of the interferences.



1085

BRUCH, Wieland
3.pr Buletin Problemistic 1999

#2

1085: 1. ♘de3? (2. ♘d4#^{A}) ♗xe3 2. ♕e2#, 1... ♖xb4!^{a} ◆ **1. ♘fe3?** (2. ♘c3#^{B}) ♖xe3 2. ♕b8#, 1... axb4!^{b} ◆ **1. ♖e3?** (2. ♘d4#^{A} (♘c3?)) ♖xb4^{a}/♖xg4/♗xe3 2. ♘c3^{B}/♕b8/♕e2#, 1... ♕xg4! ◆ **1. ♗e3!** (2. ♘c3#^{B} (♘d4?)) axb4^{b}/♖xe3/♗e1 2. ♘d4^{A}/♕b8/♕e2# ◆ 4 x halved Nowotny.

★ **Other example** 1136.

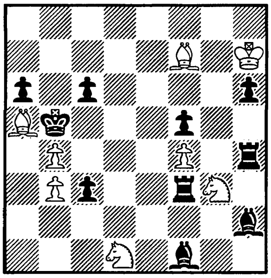
≡ **Alias:** Halved Nowotny.

NOWOTNY, LATVIAN

This term is used for two quite different things:

1. In the initial position there is a white piece on the cutting point. The key, made by another white piece, triggers the double threat and takes advantage of both interferences (see **1086**).

2. The thematic White unit moves onto the interception point of a black Rook and Bishop, or stands there ready in the diagram position. The double threat does not become actual until another White man moves (see **1087**).

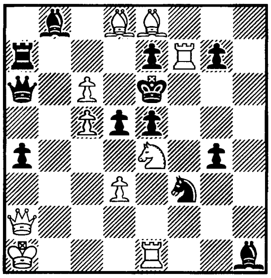


1086

KUKAINIS, Voldemars
3.pr Latvian Ty 1938

#2

1086: 1. ♘xf5! ~ 2. ♘d6/♘d4#, 1... ♖xf4 2. ♘d6#, 1... ♗xf4 2. ♘d4#, (1... ♖d3,♗d3,c5 2. ♗c4, ♘xc3,♗e8#).



1087

VLADIMIROV, Yakov G.
1.pr The Problemist 1990

#4

1087: 1. **♕f2?** ♕xd3!, **1. ♕e2?** ♕c4! ◆ **1. ♗c7!** (2. ♘g5+ ♘xg5 3. ♖xe5#) ◆ 1... ♗xc7 2. ♕f2 (3. ♘g5+) dxe4/d4 3. ♕a2+ ♕c4 4. ♕xc4# ◆ 1... ♖xc7 2. ♕e2 (3. ♘g5+) dxe4/d4 3. ♕a2+ ♕c4 4. ♕xc4#.

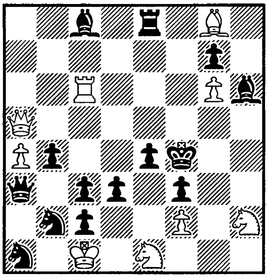
→ ***See also:*** *Nowotny Interference.*

NOWOTNY, MOSCOW [S]

In a self-mate a Nowotny interference threatens to exploit only one of the interferences, and the other part of the interference is taken advantage of if Black captures on the thematic square. In the other phase another white piece plays on the intersection point, when the threat and variation mate follow in reverse order.

≡ **Alias:** Novotniy Moskovskiy (Rus.).

1088: 1. ♗e6? ~ 2. ♕e5+, 1... ♖xe6 2. ♕f5+, 1... ♘b3+! ◆ **1. ♖e6?** ~ 2. ♕f5+, 1... ♗xe6 2. ♕e5+, 1... ♖f8! ◆ **1. ♖c4!** ~ 2. ♘xd3+, 1... ♖e5 2. ♕xe5+, 1... ♗f5 2. ♕xf5+.



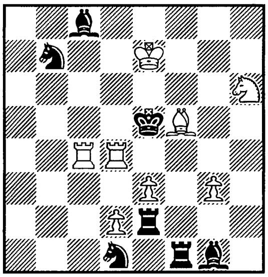
1088

VLADIMIROV, Yakov G.
hm Probleemblad 1980

s#2

NOWOTNY, NORWEGIAN

After the key White threatens two mates. Black can only prevent one of them at a time by capturing with his Rook and Bishop on the *Nowotny* intersection square where there already stands a White man. There may be other defences too which deal with both threats.



1089

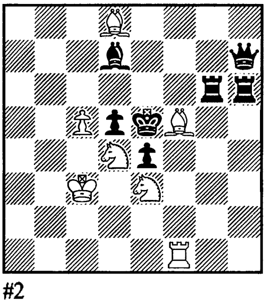
MATTHEWS, Robin C. O.
3359. Norsk Sjakkblad 7/1987

#2

1089: 1. ♖d6! ~ 2. d4/♖e4#, 1... ♖xe3 2. d4#, 1... ♗xe3 2. ♖e4#, 1... ♖xf5 2. ♘g4#, 1... ♗xf5 2. ♘f7#, (1... ♖xd2,♘xd6,♘c3/♘f2 2. ♖e4,♖c5, d4#).

NOWOTNY, ROMANIAN

A *Nowotny interference* key threatens two mates due to the interference. Captures at the cutting point refute both threats but introduce new mates that take advantage of the interference.



1090

LEU, Gheorghe
2.pr Flacara Sibiului 1966

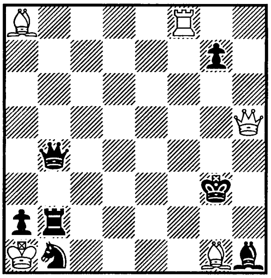
#2

1090: 1. ♗e6! (2. ♖f5/♗c7#), 1... ♖xe6 2. ♘g4#, 1... ♗xe6 2. ♘c6#.

NOWOTNY, SECONDARY

1. A *Nowotny interference* which doesn't use the interference in the threat(s), but rather after the thematic defences (captures). See **1091**.

2. Against a White piece's random move Black has sufficient correction defences. With the key, White moves to the cutting point of the black pieces, thus preventing their secondary moves. See **1092**.

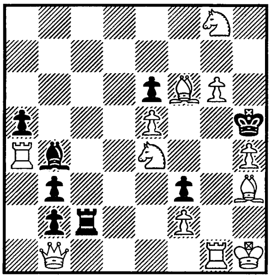


1091

UMNOV, Evgeny I.
Shakhmaty v SSSR 1945

#2

1091: 1. ♗g2! ~ 2. ♕h3#, 1... ♗xg2 2. ♗h2#, 1... ♖xg2 2. ♖f3#, (1... ♕h4 2. ♕f3#, 1... ♕g4,♔xg2 2. ♕h2#, 1... ♕xf8 2. ♕g5#).



1092

SHIRE, David
1.hm Die Schwalbe 1982

#2

1092: 1. ♗d8? (~), 1... ♖~ 2. ♘g3#, 1... ♗~ 2. ♘ef6#, 1... ♗e7! ◆ **1♘e~?** ♗d2!/♖c4! ◆ **1.** ♘c3! (~), 1... ♖~ 2. ♗g4#, 1... ♗~ 2. ♖g5#.

≡ **Alias:** Vornehmer Nowotny (Ger.).

OBSCURITY OF AIM

An English equivalent of German's *"Zwecktrübung"*. In a *logical problem*, an undesired feature of a *foreplan* and sometimes of a black refutation, when they have more than one reason why they are effective. Both moves should either improve own position or weaken opponent's position, not both. Furthermore, the moves should have a single strategic element that makes them successful. Exceptions are *option combinations*, which may be embedded in foreplan problems, when the removal of two or more obstacles can take place simultaneously without violation of the purity of aim.

OBSTACLE

An English equivalent of German's *"Hindernis"*. A part of the vocabulary of the New German School: in attempting to carry out his main plan, White faces one or more obstacles that prevent him from executing it. With the correct foreplan (one or more) or choice of moves the obstacle(s) is (are) removed, enabling White to carry out his original main plan. The obstacles may be various: some defect in White's own or advantageous feature in Black's position, or the fact that the "wrong" side is on the move, or lack of time etc.

OBSTRUCTION

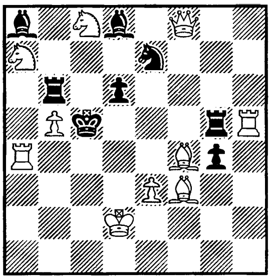
Although this term has a much broader meaning, in chess composition practice it stands for: A piece moves to a square so that another friendly piece (other than the King) is prevented from moving there. (Obstruction of own King is called self-block.)

★ **See examples:** 453, 567, 585, 882.

→ ***See also:*** *Obstruction, Complete; Obstruction, Cyclic; Reciprocal Obstruction.*

OBSTRUCTION, COMPLETE

When one of the pieces occupies a square it prevents the others arriving onto the square with a positive effect. This occurs in cyclic fashion with each of the thematic pieces obstructing the others in turn.



1093

"MARTE ET ARTE",
1.pr Tijdschrift v. d. KNSB 1929

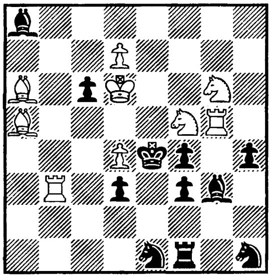
#3

1093: 1. ♕f7! (2. ♕/♖c4#), 1... ♖d5+ 2. ♔c3 ~ 3. ♖c4#, 1... ♘d5 2. ♗e2 ~,♘xe3 3. ♖c4. ♗xe3#, 1... d5 2. ♖h1 ~ 3. ♖c1#, 1... ♗d5 2. e4 ~,♘f5 3. ♗e3,♕xd5# ◆ There are not many complete "blockpunkts" with 4 pieces!.

→ ***See also:*** *Obstruction.*

OBSTRUCTION, CYCLIC

There are at least three thematic pieces *A*, *B* and *C*. When *A* moves to the thematic square, it prevents *B* from occupying it, which the enemy exploits. Similarly, *B* obstructs *C*, and *C* obstructs *A*.



1094

RUDENKO, Valentin F.
1.hm Probleemblad 1957

#3

1094: 1. ♘e5! (2. ♘xd3 ~ ,♘xd3 3. ♘c5,♗xd3#), 1... ♖f2 2. ♘g4 ~ 3. ♘f6# (2... f2?), 1... f2 2. ♖b4 c5 3. dxc5# (2... ♗f2?), 1... ♗f2 2. ♗xe1 ~ 3. ♗xd3# (2... ♘f2?), 1... ♘f2 2. ♘c4 ~ 3. ♘d2# (2... ♖f2?).

→ ***See also:*** *Obstruction.*

OBTRUSIVE FORCE

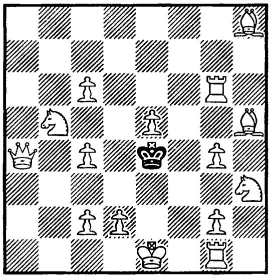
A promoted piece, which, however, does not add to the number of pieces of the same type compared to the initial game-array position. For instance a white dark-squared Bishop on a square other than its initial game position could only have arisen by promotion if Pb2 and d2 stood on their initial squares. Opinions vary as to how serious a flaw obtrusive force is, but composers try to avoid using it.

★ **See example** 391.

→ ***See also:*** *Illegal Position, Relative; Promoted Force.*

OCTOPUS THEME

King of either color moves on all its eight adjacent squares.



1095

FRÖBERG, Hilding
2.pr Springaren Christmas Ty 1984

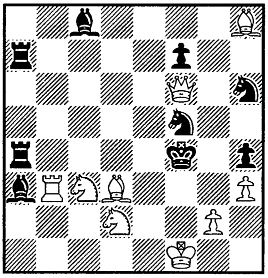
#2 8 solutions

1095: **1. d3+** ♔e3 2. ♕a7# ◆ **1. ♘d6+** ♔d4 2. ♕a7# ◆ **1. ♖g7** ♔xe5 2. ♖e7# ◆ **1. ♘g5+** ♔f4 2. g3# ◆ **1. c3** ♔d3 2. ♘f2# ◆ **1. c5+** ♔d5 2. ♕d4# ◆ **1. g5** ♔f5 2. ♘d6# ◆ **1. g3** ♔f3 2. ♘g5#.

★ **Other examples:** 865, 1361.

ODESSA REVERSAL

Black's defences are the same from one *phase* to another, but none of the mates are set in the initial position.



1096

MELNICHENKO, Viktor A.
sp.hm Shakhmaty 1980 / after V. Syzonenko

#2

1096: **1. ♘f3?** ~ 2. ♕e5/♕g5#, 1... ♔e3 2. ♘d5#, 1... ♔g3 2. ♘e2#, 1... ♘g4! ◆ **1. ♗c4!** ~ 2. ♘d5/♘e2#, 1... ♔e3 2. ♕g5#, 1... ♔g3 2. ♕e5#.

≡ **Alias:** Inverted Odessa Theme.

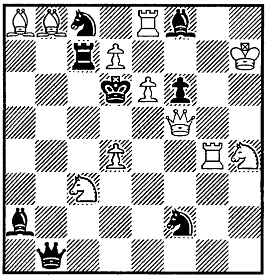
ODESSA THEME

Two threats from one phase appear as mates after black defences in another and vice versa.

⌛ Theme was defined by Ukrainan composers in 1968, but had been presented many years earlier, especially in combination with a Nowotny try and key (see **1098**).

Pattern:

Odessa					
1	~	a	b	c	d
X	AB	C	D		
Y	CD			A	B

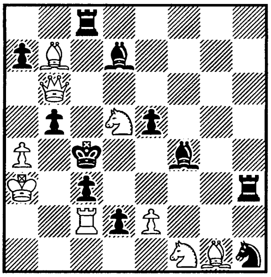


1097

GORDIAN, Yuri ; MELNICHENKO, Viktor A.
1.hm Stella Polaris 1968

#2

1097: **1. ♖g7?** ~ 2. dxc8♘/d8♕#$^{A/B}$, 1... ♕xb8 2. ♕f4#^{C}, 1... ♕b7 2. ♕c5#^{D}, 1... ♘b6! ◆ **1. ♖g6!** ~ 2. ♕c5/♕f4#$^{C/D}$, 1... ♗e7 2. dxc8♘#^{A}, 1... ♘e7 2. d8♕#^{B} ◆ etc.



1098

JÖNSSON, Gustav
1.pr Tidskrift för Schack 1959

#2

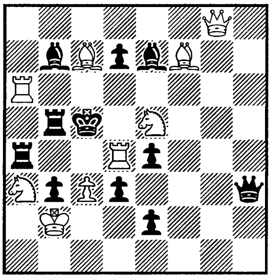
1098: **1. ♗c6?** ~ 2. ♕xb5/♕c5#$^{A/B}$, 1... ♖e3 2. ♘xd2#^{C}, 1... ♗e3 2. ♖xc3#^{D}, 1... ♘f2! ◆ **1. ♗e3!** ~ 2. ♘xd2/♖xc3#$^{C/D}$, 1... ♖c6 2. ♕xb5#^{A}, 1... ♗c6 2. ♕c5#^{B}.

ODESSA, CYCLIC

Two threats from the first phase appear as mates after black defences in the second phase, which has two new threats. These new threats are then mates in the third phase and so on. Threats from the last phase are mates in the first phase.

Pattern:

Cyclic Odessa								
1	~	a	b	c	d	...	y	z
X1	AB	C	D			...		
Y1	CD			E	F	...		
...	...	...	...	...	...	...	...	...
Z1	YZ					...	A	B



1099

DOMBROVSKIS, Alfreds
sp.pr Vechernaya Odessa 1974

#2

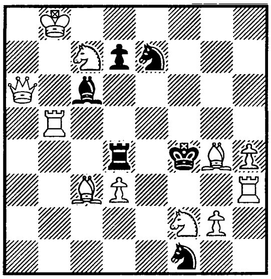
1099: **1. ♕c8?** ~ 2. ♗b6/♗d6#$^{A/B}$, 1... ♖xa6 2. ♖c4#^{C}, 1... ♗xa6 2. ♖d5#^{D}, 1... ♗c6! ◆ **1. ♕g1?** ~ 2. ♖c4/♖d5#$^{C/D}$, 1... e3 2. ♘xd3#^{E}, 1... ♕e3 2. ♘xd7#^{F}, 1... ♕e6! ◆ **1. ♕g5!** ~ 2. ♘xd3/♘xd7#$^{E/F}$, 1... ♖b6 2. ♗xb6#^{A}, 1... ♗xg5 2. ♗d6#^{B}.

→ ***See also:*** *Odessa Theme.*

≡ **Alias:** Cyclic Odessa.

OERAL THEME

At least three black men make their correction move on the same square causing self-interference, which White exploits in the mating move.



1100

HARTONG, Jan
2.pr L'Italia Scacchistica 1951

#2

1100: **1. ♕b6!** (~), 1... d~ 2. ♘e6#, 1... d5 2. ♕xd4#, 1... ♗~ 2. ♕h6#, (1... ♗xb5 2. ♕xd4#), 1... ♗d5 2. ♕d6#, 1... ♖~ 2. ♗e5#, 1... ♖d5(e4) 2. ♖f3#, 1...♘e~ 2. ♖f5#, 1... ♘d5 2. ♕xd4#, (1... ♘g3/♘d2 2.♗(x)d2#, 1... ♘e3 2. g3#).

OFFICER

Sometimes used as a subset of term *piece* as a common name for all pieces except Kings and Pawns. These are in orthodox chess Queens, Rooks, Bishops and Knights.

OFFNER TYPE [R]

One approach to *partial retroanalysis*. See more under *"A Priori Logic"*.

⌛ August Oeffner (1824-1888).

OHNESCHLAG [F]

Fairy condition. Neither side is allowed to capture unless capture is the only means to save the King.

⌛ Invented by J. J. Burbach.

OJANEN THEME

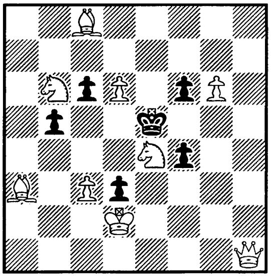
White threatens at least three mates. Each black defence prevents all threats and yields to a new mate. The number of new mates should be at least the same as threat mates.

When introducing his idea in 1944, the inventor considered that the theme could be shown in one of four distinct variations:

(1) all mates are given by same piece;
(2) mates and actual mates are given by different pieces;
(3) the number of threat mates and actual mates is equal;
(4) the number of actual mates is higher than threat mates.

1101 is a prototype problem, while **1102** is a 7-fold "Ojanen", which is the record number up to date.

⌛ Antti G. Ojanen (1916-1988). TT 1966 (Ojanen 50 JT).

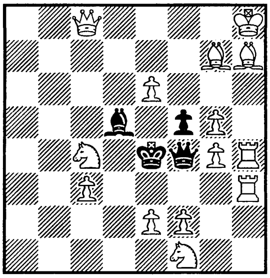


1101

OJANEN, Antti G.
Schackvärlden 1944

#2

1101: **1. ♘f2!** ~ 2. ♕e1/♕e4/♘xd3/♘g4#, 1... f3 2. ♕h2#, 1... f5 2. ♕h8#, 1... c5 2. ♕d5#, 1... b4 2. ♘c4#.



1102

BARTOLOVIĆ, Hrvoje
5.pr Stella Polaris 1968

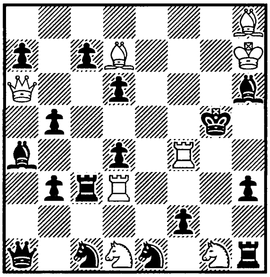
#2

1102: **1. gxf5!** ~ 2. ♖e3/f6/♘fd2/♘g3/f3/♘cd2/♘d6#, 1... ♕xh4 2. ♖xh4#, 1... ♕g4 2. ♖xg4#, 1... ♗a8 2. ♕xa8#, 1... ♗b7 2. ♕xb7#, 1... ♗c6 2. ♕xc6#, 1... ♗xc4 2. ♕xc4#, 1... ♗xe6 2. ♕xe6#.

→ *See also: Fleck Theme; Fleck-Karlström Theme.*

OKTET THEME

An infrequent term of the *Bohemian School*. In the initial position White's force consists of eight major and minor pieces that, in spite of their great mobility, manage to produce the required three model mates.



1103

MORAVEC, Josef
Sach 1939

#3

1103: 1. ♕c6! (2. ♕d5+), 1... ♖xc6 2. ♖g3+ ♔xf4 3. ♖g4#, 1... ♔xf4 2. ♕e4+ ♔xe4 3. ♖xd4#, 1... ♘cxd3 2. ♗f6+ ♔xf4 3. ♘e2#.

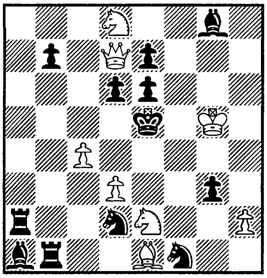
OLD GERMAN SCHOOL

A school of composition that dominated the three- and more-mover scene almost half a century from ca 1860 onwards. The movement was given its name in the 20th century: one of its foremost composers was a German Philipp Klett (1833-1910), and a great part of the problems and manifestos of the movement were published in *Deutsche Schachzeitung*.

Much of the school was personified in Johann Berger (1845-1933), who in his work *"Das Schachproblem und dessen kunstgerechte Darstellung"* in 1884 set out the ideals of the school.

The main variations of the problem should end in model mates, as economical as possible, and the play should proceed with quiet moves, hence the attack could get more intense and aggressive towards the end. *Economy of time* (*Economy*) was important, Zugzwang was preferred to threat, and if threats were necessary, short and checking ones should be avoided. The problem should be rich with variations, and duals had to be worked up into full-length variations of lesser value. Difficulty of solution need not be avoided. The last point of Berger's theses was the peculiar requirement that the position had to look as game-like as possible.

What is striking is the absence of specific demands on the thematic content and the structure of solution. The adherents of the movement created many masterpieces with beautiful mates and with reasonable, sometimes high level of difficulty, but fewer problems with lasting thematic value. The foremost composers of the movement were Conrad Bayer, Johannes Kohtz, Carl Kockelkorn, Klett and Johann Berger himself.

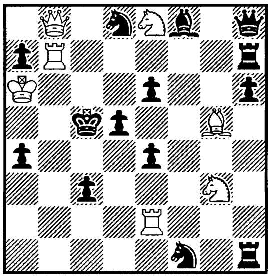


1104

BAYER, Conrad
1.pr Règence 1860

#5

1104: 1. ♕xb7! (2. ♘c6#) ♖a6 2. ♕g2 ♖xe1 (against 3. ♗xg3+) 3. ♕a8 (4. ♘f7+) ♖xe2 4. ♘c6+ ♖xa6 5. ♕xa1#. ◆ Some of the traits of the movement are recognizable in this early Old German puzzle.

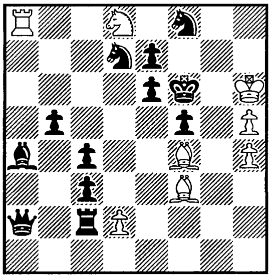


1105

BERGER, Johann
1.pr Westdeutscher Schachbund 1862

#5

1105: 1. ♖g7!! (2. ♕b5+ ♔d4 3. ♖xe4+,♗f6+), 1... hxg5 2. ♖xe4 dxe4 3. ♘e2 ♔d5 4. ♕e5+! ♔xe5 5. ♖xg5#.

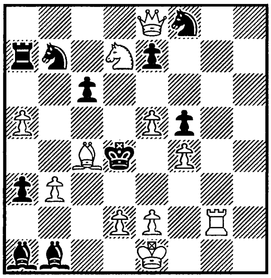


1106

KOHTZ, Johannes ;
KOCKELKORN, Carl
2.pr British Problem Ty 1866

#5

1106: 1. ♖c8! (2. ♗g5+ ♔e5 3. ♘c6+), 1... b4 2. ♖xc4! ♕xc4 3. d4 ♕xd4 4. ♗g5+ ♔e5 5. ♘f7# (2. d4? cxd3(ep)!), 1... ♘h7 2. 2. ♖c6 ♘hf8 3. ♖d6 exd6 4. ♗g5+ ♔e5 5. ♘c6#, 1... ♘g6 2. hxg6 ♖xd2 3. ♗g5+ ♔e5 4. ♘c6+ ♔d6 5. ♗xe7#.



1107

BERGER, Johann
1.pr Westdeutscher Schachbund Köln 1877

#4

1107: 1. ♖g8! (2. e3+ ♔e4 3. ♘f6+,♘c5+) ♘xd7 2. ♕g6 (3. ♕g1+) ♔c5 3. ♕xc6+ ♔xc6 4. ♖c8#.

→ ***See also:*** *New German School.*

≡ **Alias:** Altdeutsche Schule (Ger.).

OLD SCHOOL

The short period from ca 1835 until 1845. It was strange that the improved mobility of the pieces almost four centuries earlier had little impact on problems and composers who, prior to the 19th century, to a large extent repeated the ideas familiar in ancient *mansubat* (Mansubat). In the 18th century the Modenese composers Lolli, del Rio and Ponziani were brilliant examples, similarly with the Syrian Stamma, but then almost a century passed with little progress. Around 1830s composers like August d' Orville, Julius Brede, Adolf Anderssen and Horatio Bolton appeared with some new ideas, emphasized the importance of economy, paid attention especially to white strategy and the significance of quiet moves. Consequently, at this time composers started to abandon strong black threats in the initial position, as well as problems with additional conditions.

A German enthusiast, Rabbi Aaron Alexandre (1765-1850) published in 1846 *"Praktische Sammlung bester und höchst interessanter Schachspiel-Probleme durch mehr als zweitausend Anschaulich gemacht: aus älteren und neueren Schriftstellern zusammengetragen"*, a compilation of well over 2000 problems, almost everything that had been composed so far, or were still to be found in manuscripts and various sources. In the foreword to the book, Alexandre maintained that the development of chess problems had finished. However, his monumental work was to become the tombstone of the Old School.

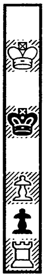
First newspapers and periodicals had chess columns (*"Liverpool Mercury"* in 1813, *Bell's Life* in 1835, *Die Berliner Staffette* in 1828, *Frank Leslie's New York Journal* in 1825); the first chess magazine, *Le Palamède* had started to appear in 1836 (*The Chess Player's Chronicle* in 1841), hence some of the necessary preconditions for the spreading of new ideas were there. What was needed were those new ideas.

⌛ The term "Old School" was coined by Henri G. Weenink in 1921.

★ **See examples:** 50, 464, 1199, 1520.

ONE DIMENSIONAL BOARD [F]

A maximal reduction of the chess board is shrinking it to one dimension, i.e. to only one line. The possibilities are, not surprisingly, very limited.



1108

KIPPING, Cyril S.
Chess Amateur 1925

#2

1108: **1. P4** ♔x4 2. ♖x2#.

≡ **Alias:** Line Chess.

ONE-MOVERS

Most one-movers with their record- or task-like content belong to *construction task* problems.

≡ **Alias:** Einzüger (Ger.).

ONE-WAY CHESS [F]

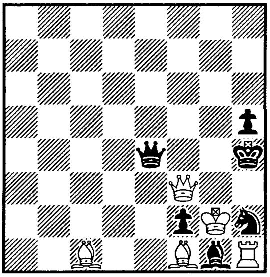
Fairy condition. A piece is not allowed to move in the direction where it came from on its preceding move.

⌛ Invented in 1947 by Gerhard W. Jensch (1920-1990).

ONIŢIU THEME [S]

In a selfmate the black Queen has at least 19 available squares. Whatever square she chooses, White can force her to checkmate the white King in the stipulated number of moves.

⌛ Valerius Oniţiu (1872-1948).



1109

CERIANI, Luigi
Die Schwalbe 1932

s#2

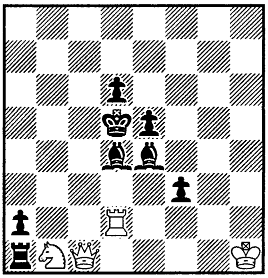
1109: **1.** ♗e3! (~), 1... ♕~ 2. ♕e4+ ♕xe4#, 1... ♕xe3,♕f4,♕g6(4)+,♕e5 2. ♕g3+ ♕xg3#, 1... ♕e6,♕f5 2. ♕h3+ ♕xh3#. ◆ The black Queen has 21 non-mating moves without duals.

→ *See also: Ceriani Theme.*

≡ **Alias:** Onitiu.

ONIŢIU TYPE [H]

After Black's initial move the solution branches in two or more variations. A numerical code (see *Helpmate*) is "1.n.1.1".



1110

PETROVIĆ, Nenad
1.pr Oniţiu MT 1972

h#2 1211

1110: 1. ♗d3 , 1... ♘a3 2. ♗g1 ♕c4#, 1... ♕c8 2. ♗f1 ♘c3#.

★ **Other example** 269.

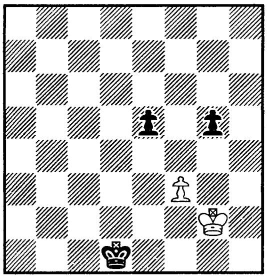
OPPOSITION [E]

In the endgame refers to a distance between two Kings when the side which is to move is in zugzwang. For instance, if two Kings are on the same line or diagonal there should be an odd number of squares between them.

According to the distance the opposition can be short (1 square) or distant (3 or 5 squares).

According to the direction it can be orthogonal (i.e. vertical), lateral (i.e. horizontal) and diagonal opposition.

There are other types of opposition, e.g. when the distance between Kings equals to a Knight move, etc.



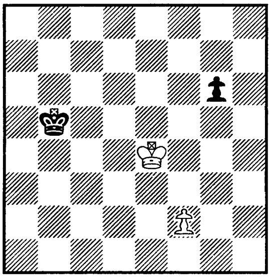
1111

NEUSTADTL, Hermann
International Chess Magazine 1890

=

1111: 1. ♔h1! (1. ♔f1? ♔d2 2. ♔f2 ♔d3 3. ♔g3 ♔e3 4. ♔g2 ♔e2 5. ♔g3 ♔f1 6. ♔g4 ♔f2; **1. ♔h2?** ♔d2! 2. ♔g2 *(2. ♔g1 ♔e3 3. ♔g2 ♔e2; 2. ♔g3 ♔e3 3. ♔g2 ♔e2)* 2... ♔e2 3. ♔g3 ♔f1; **1. ♔g3?** ♔e1 2. ♔g2 ♔e2) **1... ♔e2** (1... ♔c1 2. ♔g1 g4 *(2... ♔c2 3. ♔g2)* 3. ♔g2! *(3. fxg4 e4 4. ♔f2 ♔d2)*) **2. ♔g2 ♔d3 3. ♔h3!! ♔e3 4. ♔g3 =**

◆ Geometric opposition.



1112

DOBIAS, Josef
Národní Listy 1926

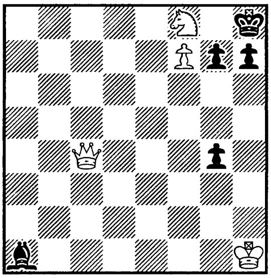
+

1112: 1. ♔d4! (1. ♔d5? ♔b4! 2. ♔d4 ♔b3 3. f4 ♔c2=) **1... ♔c6** (1... ♔b4 2. f4!+–) **2. ♔e5 ♔c5 3. f4 ♔c4 4. ♔f6 ♔d3 5. ♔xg6** +–.

★ **Other examples:** 344, 448, 539.

OPPOSITION PLAY

A duel between two or more pieces of opposite colors in several variations.

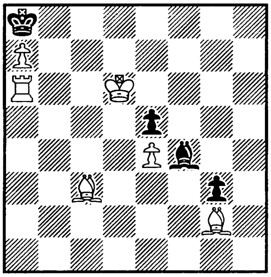


1113

LOYD, Samuel
Leipziger Illustrierte Zeitung 1869

#3

1113: 1. ♕f1! ~ 2. ♕b1 g6 3. ♕xa1#, 1... ♗f6/♗e5 2. ♕f5, 1... ♗d4/♗c3 2. ♕d3, (1... g3 2. ♘g6+ hxg6 3. ♕h3#).



1114

PALKOSKA, Emil
Die Schwalbe 1939

#3

1114: 1. ♗xe5! ~ 2. ♗xf4 ~,♔b7 3. e5,a8♕#, 1... ♗c1 2. ♗b2 ~,♔b7 3. e5,a8♕#, 1... ♗d2 2. ♗c3, 1... ♗e3 2. ♗d4, 1... ♗h6 2. ♗g7, 1... ♗g5 2. ♗f6, (1... ♗xe5+ 2. ♔d7 ♔b7,♗~ 3. a8♕,e5#).

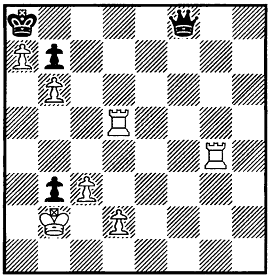
★ **Other example** 286.

OPPOSITION THEME

Around 1909 promoted by G. Ernst (P. A. Orlimont): white long-range piece interferes with a black one with the aim of reaching the mate in the stipulated number of moves. **1114** is a perfect example!

OPPOSITION TRIES

Refers to *Opposition Play*, when the play is accompanied by several tries made by a piece or pieces, and which are, usually, all but one, correspondingly refuted by one and the same piece of the other colour. In endgame studies the concept may refer to a particular type of duel between kings. See also *Duel theme*.



1115

SACKMANN, Franz
Deutsche Schachblätter
1910

#4

1115: **1. ♖gd4?** ♕d6! ◆ **1. ♖dg5?** ♕g7! ◆ **1. ♖d7?** ♕h8! ◆ **1. ♖g7!** ♕c8 2. ♖dg5 ~/♕xc3+ 3. ♖g8/♔xc3, 1... ♕h8 2. ♖gd7! (3. ♖d8+), 1... ♕e8 2. ♖dg5 (3. ♖g8) ◆ The point of White's play is to double Rooks, but at the same time to avoid Black's opposition play on the 6th or 7th rank.

OPTION

The key and at least 2 tries refuted differently are played by the same piece.

★ **See examples:** 176, 843, 1468.

OPTION COMBINATION

An English equivalent to German's *"Auswahlkombination"*. A term of the logical school: White has seemingly alternative (analogous) moves or maneuvres to carry out his basic plan (*Grundpan*). All of them fail, except one, which has some supplementary characteristic (*Mehrplan*) which the other moves do not have.

Combination of choice can *per se* be the main content of the problem, but it can also constitute a *foreplan* of a preliminary combination and, as such, complicate the understanding of the combination in its entirety. Often each obstacle to a main plan must be removed with one foreplan (purity of aim), but a combination of choice can be multi-purposed, yet preserving the purity of aim.

The so-called *Counter Exchange* combinations are a sub-type of Option Combinations. In counter exchange combinations the obstacle to White's aim may be (a) wrong choice of move-order, or (b) starting of the combination with the wrong piece.

Selection of correct maneuver: "White is in a position to choose between at least two apparently valid maneuvers, but only one succeeds, the others failing on account of a black defence which is inoperable if White chooses the correct line." (From *FIDE Album*.)

★ **See example** 1511.

→ ***See also:*** *Grundplan and Mehrplan.*

OPTION, ROYAL

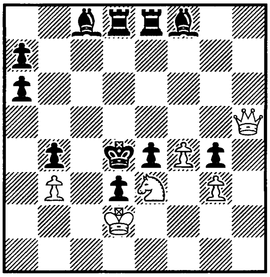
The *key* and at least 2 tries refuted differently are played by the King.

★ **See example** 1468.

ORGAN PIPES THEME

There are two Rooks between the two Bishops, all four of the same colour, on four adjacent squares on a horizontal or vertical line. The play gives all 4 possible *Grimshaw interference* pairs between these four pieces.

⧗ The name of the theme *"Orgelpfeifen"* was coined by a German architect Georg Schnitzler. The English term is ascribed to Frank Janet.

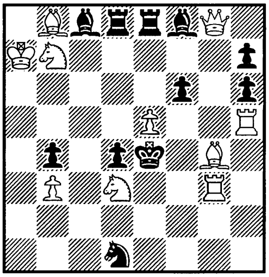


1116

LOYD, Samuel
Boston Gazette 1859 / (v)

#2

1116: **1. ♕a5!** (~), 1... ♖d7,♗d7 2. ♘f5,♕d5#, 1... ♖d6,♗d6 2. ♕xb4,♕d5#, 1... ♖e7,♗e7 2. ♕xb4,♕e5#, 1... ♖e6,♗e6 2. ♘f5,♕e5# ◆ etc. ◆ A pioneer Organ Pipes problem.

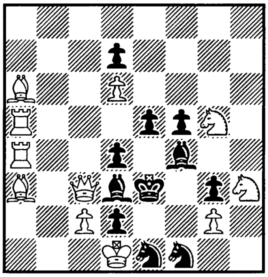


1117

HARTONG, Jan
1.pr Problem 1951

#2

1117: 1. exf6! (~), 1... ♖d7,♗d7 2. ♗f5,♕d5#, 1... ♖d6,♗d6 2. ♘bc5,♕d5#, 1... ♖e7,♗e7 2. ♘dc5,♖e5#, 1... ♖e6,♗e6 2. ♕xh7,♖e5# ◆ etc. ◆ Loyd's Organ Pipes with 6 different mates!.

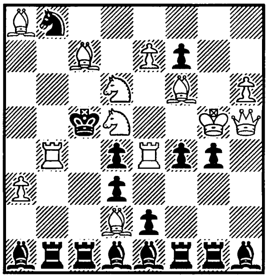


1118

FEDOROVICH, Roman ; SOROKA, Ivan
Probleemblad 1982

#2

1118: 1. ♗b4? e4! ◆ **1. ♖b4?** dxc3! ◆ **1. ♖c4?** ♘xc2! ◆ **1. ♗c4?** e4! ◆ **1. ♖b5?** ♘xc2! ◆ **1. ♗b5?** ♗xg5! ◆ **1. ♖c5?** dxc3! ◆ **1. ♗c5?** ♗xg5! ◆ **1. ♖d5!** (~), 1...♘e~,♘h2,dxc3,♗xg5,e4 2. ♕xd3,♕xd2,♗c5,♖xe5,♕xd4# ◆ White Organ Pipes in tries.



1119

DAWSON, Thomas R.
Fairy Chess Review 1937

#2

1119: 1. ♘b6! (~) etc. ◆ Loyd's Organ Pipes – doubled!

≡ **Alias:** Loyd's Organ Pipes.

ORIGINAL

First publication of a problem or endgame.

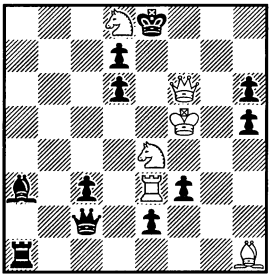
It is usually published in a diagram with the name and the place of residence of the composer, accompanied by the stipulation and other possible information needed for solving. The correction of a composition proven previously incorrect is also considered original, provided that the correction is published by the original composer.

The second use of the term refers to the condition that nothing similar to the composition has been published before. If the originality of a composition is contested, the judge of the tourney should make the decision.

ORLIMONT 1 THEME

Black pins a *front piece* of a white *battery* so that a double checkmate by its opening is impossible. White then unpins that white piece, Black pins it again, etc., until the black pinning is no longer possible.

⧗ P. A. Orlimont was the pseudonym of Ernst Krieger (1867-1943).



1120

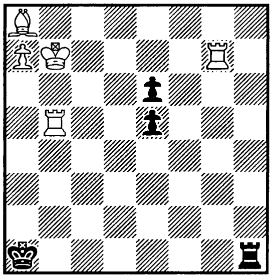
VON HOLZHAUSEN, Walter Frh.
1.pr Deutsches Wochenschach 1912

#7

1120: 1. ♔f4! ♕a4 2. ♔xf3 ♕a8 3. ♘b7 ♕xb7 4. ♔f4 ♕b4 5. ♔f5 ♕b1 6. ♗f3 ♕h1 7. ♘xd6#.

ORLIMONT 2 THEME

The promotion square of a Pawn is occupied by a piece of the same color. Clearing the field and subsequent promotion forms a *logical combination*.



1121

HALUMBIREK, Josef
Deutsche Schachzeitung 1937 / (v. M. Velimirović)

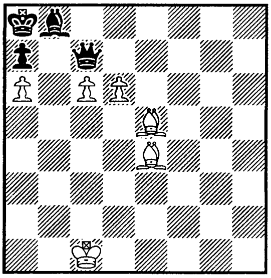
#5

1121: 1. ♔b6! ~ 2. ♗xh1 etc., 1... ♖b1 2. ♖g1 ♖xg1 3. **♗g2** ♖xg2 4. a8♕+ ♖**a2** 5. ♕h1# ◆ etc.

★ **Other example** 336.

ORLIMONT 3 THEME

A Pawn as the front piece of a battery is blocked by the black Queen, Rook or Bishop. By means of zugzwang the black piece is forced to unblock the Pawn, but it does it so to attack the rear piece of the battery. However, this move bears the weakness which White utilizes to mate.



1122

SACKMANN, Franz
Chemnitzer Tageblatt 1926 / (v)

#4

1122: 1. ♗**h1**(♔c2)?,♗g2?,♗f3? ♕h7!,♕g7!, ♕f7! ◆ **1. d7!** (2. d8♕) ♕xe5 2. c7+ ♕xe4 3. cxb8♕/♖+ ♔xb8 4. d8♕#.

ORPHAN [F]

Fairy piece. A dummy piece that moves only like the enemy unit that threatens it.

ORTHO-CRITICAL MOVE

Preparation of interference by moving the attacking piece over the critical square away from the object of attack. See the discussion under *"Critical Play"*.

★ **See examples:** 49, 877, 1138.

*→ **See also:** Indian Theme.*

ORTHODOX PROBLEMS

The Codex for chess composition classifies compositions according to rules, and states that there are two kinds of compositions: those which apply to FIDE-rules of the game of chess and those which apply modified rules. Codex adds in the footnote that *"in this context, the terms orthodox, heterodox, fairy and exo are used"*. There is disagreement on whether any other compositions than studies, direct-mate, selfmate and helpmate problems should be included in the orthodox compositions. Nevertheless, the terms orthodox and heterodox do not imply superiority or inferiority.

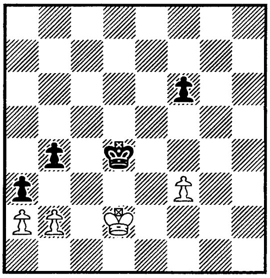
ORTHOGONAL-DIAGONAL TRANSFORMATION [H]

A theme framework mostly seen in helpmates, in which the strategic effects that take place on orthogonal lines in one phase are shown again in another, but changed to occur on diagonal lines, and vice versa.

★ **See examples:** 624, 741.

OSCILLATION [E]

In endgame: Movement of Kings back and forth to the same squares which leads to a draw.



1123

PROKOP, František
Sach 1943

=

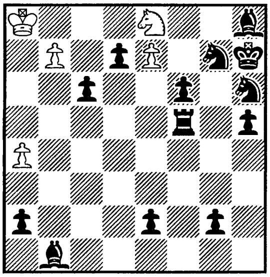
1123: 1. ♔c2 ♔c4 2. ♔d2 axb2 (2... ♔d4 3. ♔c2 ♔c4 4. ♔d2 ♔d4 =; draw by oscillation of two kings) **3. ♔c2 b1♕**+ **4. ♔xb1 ♔c3 5. ♔c1 f5 6. f4**= (e.g. 6... ♔d3 7. ♔b2 ♔e4 8. ♔b3 ♔xf4 9. ♔xb4).

OUDOT THEME [H]

Promotions of three black Pawns in three Queens in helpmate in 9 moves. Theme has not yet been realized.

Theme is feasible in a **helpstalemate**. In **1124** besides three promotions to black Queens there are even three promotions to white Queens.

⧗ Jean Oudot (1926-1974).



1124

MILLOUR, René
StrateGems 2011

h=9

1124: 1. **a1♕! b8♕**! 2. ♕e5 ♕xb1 3. ♕b5 axb5 4. **g1♕**! bxc6 5. ♕g6 cxd7 6. ♕xe8+ dx**e8♕**! 7. **e1♕**! ♕xh5 8. ♕e6 **e8♕**! 9. ♕f7 ♕exf7=.

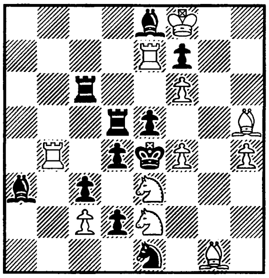
OUTLYING UNIT

A white man, located far from black King and may foretell the key-piece or, particularly in longer problems, much of White's plan of attack.

≡ **Alias:** Out-of-play unit.

OVERLOAD

A black piece is overloaded if it is made to guard more squares than it can cope with. An example of an overloaded piece can be the interfering piece in e.g. *Plachutta interference*, or a piece in a *focal* position.



1125

MANOLESCU, Mircea
1.cm Shakhmaty v SSSR 1958

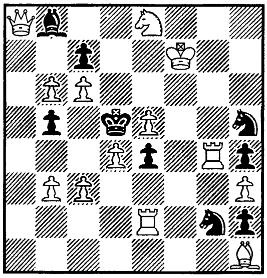
#3

1125: 1. ♗f2! ~ 2. ♘g3+ ♔xf4 3. ♘xd5#, 1... ♖cd6 2. ♖xd4+ ♖xd4 3. ♖xe5#, 1... ♖cc5 2. ♖xe5+ ♖xe5 3. ♖xd4#.

→ ***See also:*** *Cyclic Overload Theme; Focal Effects; Plachutta Interference; Wurzburg-Plachutta Interference.*

O'REY THEME

In the initial position all Black's moves yield same mate. Mates are set except for one black move. In the tries White attempts to provide this move with a mate, but the attempts are refuted sometimes by one, sometimes by another move of the thematic piece. In the actual play mates change completely or in part.



1126

RICE, John M.
1.pr Netanya Congress TT 1999

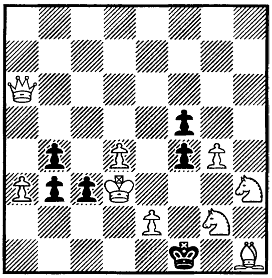
#2

1126: *1...♘g~ 2. ♗xe4#, 1...♘h~ 2. ♘f6#, 1... b4 2. ?? ◆ **1. ♖a2?** b4 2. ♖a5#, 1... ♘gf4! ◆ **1. ♖g6?** b4 2. ♕a5#, 1... ♘e3! ◆ **1. ♖gxe4?** b4 2. c4#, 1... ♘e1! ◆ **1. ♖exe4!** (~), 1... ♘gf4 2. ♖exf4#, 1... ♘e3 2. ♖xe3#, 1... ♘e1 2. ♖xe1#, 1... b4 2. c4#, (1...♘h~ 2. ♘f6#, 1... cxb6 2. c7#, 1... ♗a7 2. ♕d8#).

PAALANEN THEME

In one or several tries White creates *Zugzwang*, and Black has a different refutation to each try. Furthermore, White has one or several tries that threaten mate, and Black's refutations are same as in Zugzwang tries.

⌛ Erkki Paalanen (1908-1996).



1127

PAALANEN, Erkki
Schach-Echo 3/1976

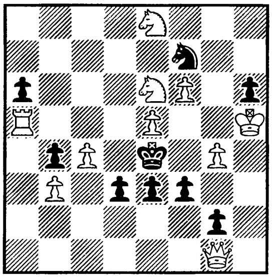
#2

1127: 1. e3? (~) f3!, (1... fxe3,fxg4,c2,b2,bxa3 2. ♔xe3,♔e4,♔d2,♔c2,♔xc3#) ◆ **1. e4?** (~) fxg4!, (1... fxe4+,f3 2. ♔xe4,♔e3#) ◆ **1. ♕d6?** (2. ♕xf4#) f3! ◆ **1. ♕c6?** (2. ♕f3#) fxg4! ◆ **1. ♕h6!** ~ 2. ♕xf4#, 1... f3 2. ♕c1#.

≡ **Alias:** Paalanen.

PADULLI TYPE

Initially Black is in *Zugzwang* but White, lacking a tempo, makes a checking key.



1128

PADULLI, Giuseppe
Lo Scacchistica 1920

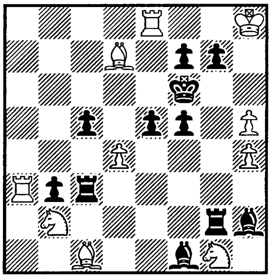
#2

1128: 1... d2 2. ♕b1#, 1... e2 2. ♕d4#, 1... f2 2. ♕xg2#, 1... ♘~ 2. ♘xd6# ◆ **1. ♘c5+!**, 1... ♔f4 2. ♕h2#, 1... ♔xe5 2. ♕xe3#, 1... ♔d4 2. ♕a1#.

→ ***See also:*** *Block.*

PALATZ THEME

A *critical move* of a black linemover followed by a *Nowotny interference* should also be a Black-White *clearance* (possibly with the thematic try). (definition by Josef Breuer, see **1129**)



1129

ZEPLER, Erich
Palatz TT, Teplitz-Schönau 1924

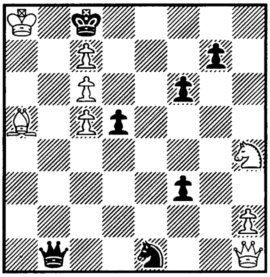
#5

1129: 1. ♘h3! ~ 2. ♘g5 ~ 3. ♘h7#, 1... ♖xh3 2. ♘d3 ♗xd3 3. ♖xb3 ♗c4 4. ♖g3! ♖gxg3,♗xg3 5. dxe5,♗g5# ◆ etc. ◆ Thematic try **1. ♘f3?** deprives White of access to g3.

PALATZ 1 THEME

White decoys the first black piece along the line to its destination, and then decoys another black unit to the same line. White then uses this second piece as a shield to *ambush* his line-mover behind it and, after the second black piece is decoyed off the line, eventually captures the first black piece.

⧗ Franz Palatz (1896-1945).



1130

FRÜCHTENICHT, H.
Die Schwalbe 1942

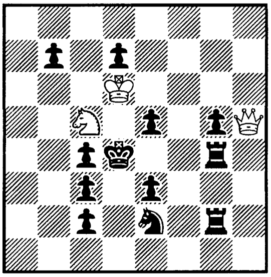
#4

1130: 1. ♘f5! ♕xf5 2. ♕f1 ♘d3 3. ♕b1 ♘b2 4. ♕xf5# (2... ♕d3 3. ♕h3+).

≡ **Alias:** Grimshaw mit Zielbahnung (Ger.).

PALATZ 2 THEME

After *fencing* the black piece White attacks and captures it.



1131

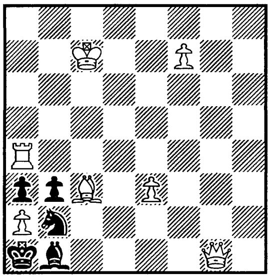
PALATZ, Franz F.
Wiener Schachzeitung 1930

#4

1131: 1. ♕e8! ♖e4 2. ♕f7 ♘f4 3. ♕f5 ~ 4. ♕xe4#.

PALATZ 3 THEME

An *Indian theme* and a *Turton* (*Doubling, Turton*) after the same *critical move*. Consequently, the problem should have two variations.



1132

MASSMANN, Wilhelm
pr= 2nd Palatz TT, Die Schwalbe 1930

#3

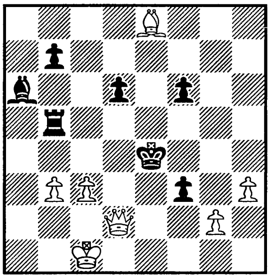
1132: 1. ♗h8! (~), 1... ♔xa2 2. ♕g7 ~,♘~ 3. ♕xb2, ♕a1#, 1... bxa2 2. ♖d4 ♘~ 3. ♖x♘#.

PALKOSKA SCHOOL

Also known as "The Artistic School" and "New-Czech School". A movement within the Bohemian School with special emphasis on showing logical and strategical ideas in the "Bohemian" context (three *model mate*s etc.).

The movement was at its strongest in the first half of the 20th century, but the ideas have continued to influence individual composers.

⧗ Emil Palkoska (1871-1955).



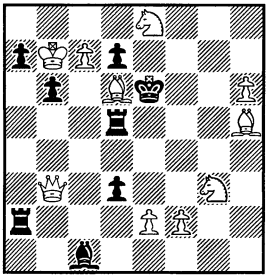
1133

PALKOSKA, Emil
Narodni Politika 1908

#3

1133: 1. g3! (2. ♕f4+ ♔d5/♔d3 3. ♕f5/♕xf3#), 1... ♖h5 2. ♕d4+ ♔f5 3. ♕d5#, (1... ♔e5 2. ♕e3+ ♔d5/♔f5 3. c4/g4#; 1... ♔f5 2. ♗f7; 1... ♖e5 2. ♕d4+) ◆ Black anti-Grimshaw is exploited as a Grimshaw. Maybe the prototype of the theme, shown by a Bohemian composer!.

1134: 1. ♘f5? (2. ♘d4,♘g7#) ♗b2! ◆ **1. e4?** (2. ♕xd5/exd5#) ♖a5! ◆ **1. e3!** ~ 2. ♕xd5+ ♔xd5 3. ♗f7#, 1... ♗xe3 2. ♘f5 ♗d4 3. ♘xd4#, 1... ♖xf2 2. e4 ♖f5 3. exf5#, (1... ♖a5 2. f4) ◆ 2 x Capture-Roman.



1134

PLESNIVÝ, Emil
1.pr Narodni Politika 1934

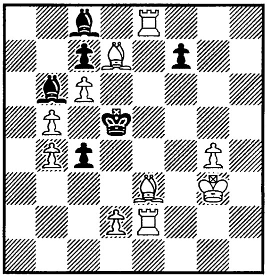
#3

≡ **Aliases:** The Artistic School; The New-Czech School.

PALUZIE THEME

In a threemover White delivers *chameleon-echo* (*Echo Mates*) double-check mates.

⧗ José Paluzie y Lucena (1860-1938).



1135

WEENINK, Henri G. M.
2.hm Paluzie TT 1924

#3

1135: 1. ♖d8! ~ 2. ♗e6+/♗xc8/♗xb6/♗c5/♗d4, 1... ♗xe3 2. ♖xe3 c3 3. ♗e6#, 1... ♗xd7 2. ♖xd7+ ♔e5 3. ♗d4#.

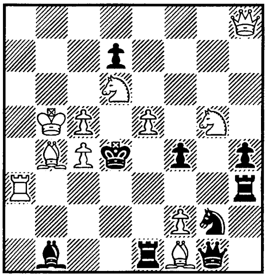
PAPACK CYCLE

Cycle of a threat, non-threat and mate.

⧗ Daniel Papack (1957).

Pattern:

Papack		
1	~	a
X	A(B?)	C
Y	B(C?)	A



1136

PAPACK, Daniel
3.pr Schach-Aktiv 1997

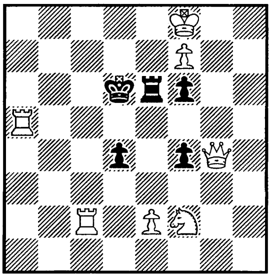
#2

1136: 1. ♘ge4? ~ 2. e6#^{A} (♘f5?^{B}), 1... ♘e3 2. ♗c3#^{C}, 1... ♖xe4 2. ♘f5#^{B}, 1... ♖g3! ◆ **1. ♗d3!** ~ 2. ♘f5#^{B} (♗c3?^{C}), 1... ♘e3 2. e6#^{A}, 1... ♗xd3 2. ♗c3#^{C}.

PAPE THEME

Black can make two *en-passant captures* of a white Pawn. Both variations incorporate the same theme.

⧗ Edouard Pape (1870-1949).



1137

ROWLAND, T. B.
Wesley College Quarterly 1889

#2

1137: 1. e4! ~ 2. ♖d5#, 1... dxe3(ep),fxe3(ep) 2. ♕d1,♕xd4#, (1... ♖xe4 2. ♘xe4#), (1... ♔d7, ♖e5,♖e8+ 2. ♖d5,♖a6,fxe8♘#).

★ **Other example** 1560.

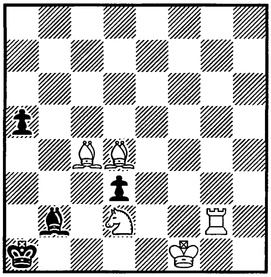
≡ **Alias:** Double Gauntlet.

PARA-CRITICAL HERLIN

Peri-critical (*Peri-Critical Move*) *Indian theme* with *para-critical move*.

PARA-CRITICAL INDIAN

Indian theme with *para-critical move* (for the protection of the piece crossing the *critical square*).



1138

MONGRÉDIEN, Alfred W.
Westminster Gazette 1922

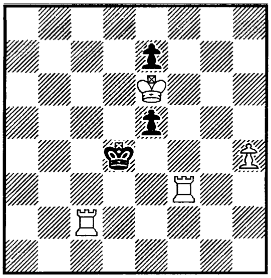
#4

1138: 1. ♗h8! (~), 1... a4 2. ♖g7 a3 3. ♖b7 a2, ♗xh8 4. ♗xb2,♖b1#, 2... ♗~ 3. ♖b7.

PARA-CRITICAL MANEUVER

A defensive maneuver: Black's piece that is going to be threatened seeks refuge by crossing a *critical square*, i.e. makes a *para-critical move*. See **1139** and **1140**

Involuntary Paracritical Maneuver: White forces Black to play his piece over a critical square for a later interference on that square, which is harmful for Black (see **1141**).

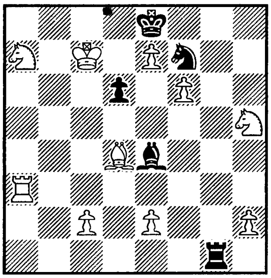


1139

COOK, Eugene B.
American Chess Nuts 1868

#4

1139: 1. ♖c8! (2. ♖fc3!), 1... ♔e4(!) 2. ♖g3! ♔d4/♔f4 3. ♖fc3/♖cg8; 2. ♖fc3? ♔f4! (para-critical maneuver: 3. ♖c4+ e4 4. ?) ◆ Perhaps the pioneer problem.

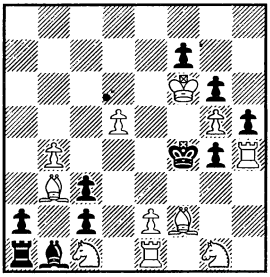


1140

BRUNNER, Erich
Deutsches Wochenschach 1910 / (v)

#5

1140: 1. ♖g3? ♖xg3! 2. hxg3 ♘e5 ◆ 1. ♘c8? ♖g8 2. ♖g3 ♗g6! ◆ 1. ♘b5! ♖g8 (para-critical move over g6... 2. ♖g3? ♗g6! where the black Bishop would move to protect the black Rook) 2. c4! (anti-para-critical move, putting Black in Zugzwang: 2... ♗d5 3. cxd5) ♖g5 3. ♖g3 (4. ♘g7#) ♖xg3 4. hxg3; 3... ♖c5+ 4. ♗xc5, (2... ♖g6 3. ♖g3 ♖xf6 4. ♗xf6).



1141

PALITZSCH, Friedrich
Deutsches Wochenschach 1918

#4

1141: 1. ♘h3+! ♔e4 2. ♗d4! ♔xd4 3. e4 g~ 4. e5#.

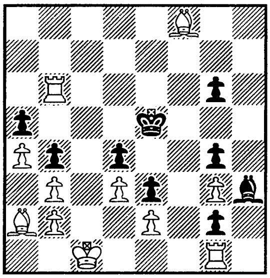
★ **Other examples:** 1445, 1624.

→ ***See also:*** *Critical Play.*

≡ **Alias:** Parakritikus (Ger.).

PARA-CRITICAL MANEUVER, MUTUAL

In the course of the solution White in attack and Black in defence resort to *para-critical maneuver*.



1142

PETROVIĆ, Nenad
1.pr Orlimont MT 1985

#5

1142: White's plan: 1. ♔b1 2. ♔a1 3. ♗b1 4. ♖c1 5. ♖c5# ◆ **1. ♔b1!** ♔f5 2. ♔a1 ♔g5 3. ♗b1 ♔h5 (now 4. ♖c1? g1~!) 4. ♗g7! ♔g5,g5 5. ♖b5, ♖h6#.

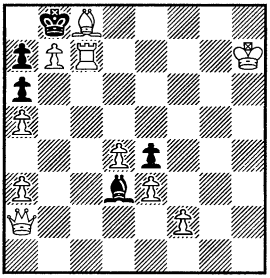
PARA-CRITICAL MOVE

Preparation of interference by moving the object of attack over the critical square away from the attacking piece. See the discussion under "*Critical Play*".

≡ **Alias:** Parakritikus (Ger.).

PARA-CRITICAL MOVE (ORLIMONT)

A piece of either color is seeking refuge by moving over a *critical square* to be protected from the opponent's attack with his own man, who moves later onto the *critical square*.



1143

HØEG, Niels
7879. Deutsches Wochenschach 28.4.1907

#3

1143: 1. ♕g8! ♗c4 2. ♖f7! ~ 3. ♕g3#, (1... ♔xc7 2♕g(f)7+).

PARAFORM

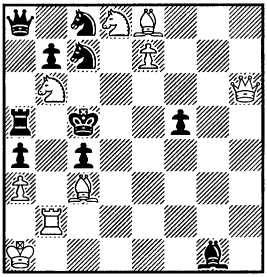
A piece that is or will be attacked seeks refuge by moving over a *critical square*. This is one form in which some logical combinations manifest themselves. Others are *Protoform* (Orthoform, Grundform), Antiform (Gegenform), Metaform, Periform, Complete Antiform and Hold-Form.

⧗ Invented by P. A. Orlimont in 1906.

→ ***See also:*** *Logical Combination; Para-Critical Move (Orlimont).*

PARALLEL COMBINATION OF THEMES

In chess problems a combination of themes in the same two or more phases. For instance the Erokhin theme is a combination of the Vladimirov theme and Dombrovskis theme; the Lender Combination is a synthesis of Le Grand theme and Reversal 1; the Chepizhny theme is a combination of simple changed mates and Rukhlis theme.



1144

SHANSHIN, Valery
1.pr Shakhmaty TT 1987

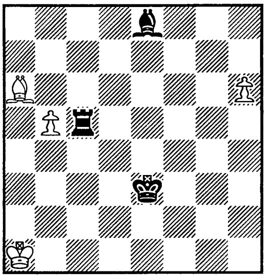
#2

1144: *1... ♗d4 2. ♗b4#, 1... ♘d5 2. ♘d7# ◆ **1. ♖d2?** ~ 2. ♗b4# (♘d7?), 1... ♖b5 2. ♘d7#, 1... ♘d5 2. ♖xd5#, 1... ♗d4 2. ♗xd4#, 1... ♘e6! ◆ **1. ♕d2!** ~ 2. ♘d7# (♗b4?), 1... ♘xb6 2. ♗b4#, 1... ♗d4 2. ♕xd4#, 1... ♘d5 2. ♕xd5# ◆ Combination of Theme B2, Sushkov, Dombrovskis, inverted Hannelius and Bikos in Zagoruiko form.

→ ***See also:*** *Myllyniemi Form.*

PARALLEL SYNTHESIS [E]

In an endgame the play branches to two or more independent variations from the first move, i.e. a synthesis of two or more endgames.



1145

BRON, Vladimir A.
3.pr Kubbel MT 1953-54

=

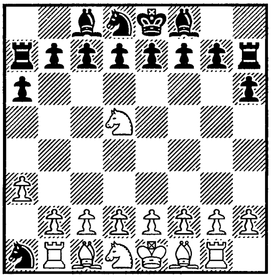
1145: 1. h7! and now:, 1... ♖h5 2. b6 ♖xh7 3. b7 ♖h1+ 4. ♔b2!! ♗g6 5. ♗d3!! ♗xd3 6. b8♕ ♖b1+ 7. ♔c3 ♖xb8 stalemate, 1... ♖c1+ 2. ♔a2!! ♖h1 3. b6 ♖xh7 4. b7 ♗f7+ 5. ♔a3! ♖h8 6. ♔b4 ♔d4 7. ♔b5! ♔d5 8. ♔b6 ♔d6 9. ♗c4! ♗xc4 10. ♔a7 ♖h7 11. ♔b6! (repetition!) ♖h8 12. ♔a7 ♔c7 13. b8♕+ ♖xb8 stalemate.

PARALYZING PIECE [F]

A fairy piece that cannot capture, but any enemy units it is observing become paralyzed (immobilized), even if it is paralyzed itself. Paralyzing pieces can be either orthodox or fairy. Castling is not permitted if one of the involved squares is observed by a paralyzing piece.

PARITY ARGUMENT [R]

After retro-playing from the diagram position to the initial game-array, if both sides have taken the same number of halfmoves then it must be White's turn. Otherwise it's Black's turn to play.



1146

KOROLKOV, Vladimir A.
Problem 1960

#1

1146: At first sight it's simple, White mates with **1. ♘xc7#**. However, it must be determined whose turn it is to play. The position of all four Rooks tells that each of them had made an odd number of moves, consequently the cumulative number of Rook moves is even for both sides. The Kings could only oscillate on e1 and d1 (or e8 and d8), so each has made an even number of moves. The Bishops did not move, nor did the Queens, which were captured on their starting squares. The Knights could reach their position in numerous ways, but the colour of the squares indicates that both Queen's Knights have taken an even number of moves and both King's Knights an odd number of moves. Thus, both White and Black have made an odd number of moves with their officers, and since White has made only one Pawn move and Black two, the conclusion is that the number of White and Black halfmoves from the initial game array to the position on diagram is not the same. Therefore, it must be Black's turn to move and he mates with **1. ♘xc2#!**.

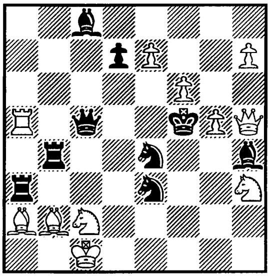
→ ***See also:*** *Even-Odd Theme.*

≡ **Alias:** Parity Effect.

PÁROS THEME

Two black *Bi-Valves*, involving the same two lines, in such a way that the line, which is opened in the first variation, is closed in the second and vice versa.

⌛ György Páros (1910-1975).



1147

PÁROS, György
1.pr Magyar Sakkvilág 1935

#2

1147: 1. e8♕! ~ 2. ♕f3/♕eg6#, 1... ♘c4 2. ♘d4#, 1... ♘c3 2. ♘xe3#, (1... ♘d5 2. ♕e5).

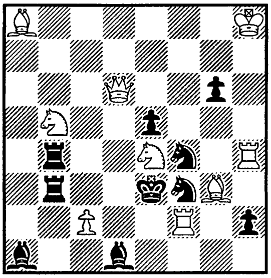
★ **Other example** 204.

→ ***See also:*** *Bi-Valve.*

≡ **Alias:** Reciprocal Bi-Valve.

PÁROS THEME, CYCLIC

Three black *Bi-Valves* involving the same three lines (A, B and C), in such a way that the first defence opens A and closes B, the second defence opens B and closes C, and the third defence opens C and closes A.



1148

FLECK, Ferenc
Újévi lap 1948

#2

1148: 1. ♘f6! ~ 2. ♘g4#, 1... e4 2. ♕xf4#, 1... ♘d4 2. ♕xe5#, 1... ♘e2 2. ♖xf3#, (1... ♘3~,♘4~ 2. ♕d2,♘d5#).

→ ***See also:*** *Bi-Valve; Paros Theme.*

≡ **Alias:** Cyclic Paros.

PARRY SERIES-MOVER [F]

A parry series-mover differs from a standard series-mover (*Series Play*) prior to the last move as follows:

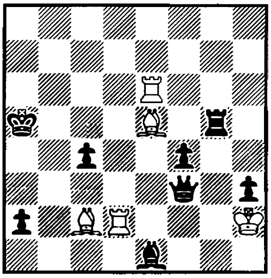
(1) the series-side may give check during the series;

(2) when checked, the idle-side must immediately parry the threat;

(3) a parry-move may be helpful or defensive, depending on the problem-type;

(4) after a check-and-parry, the series-side continues the series.

⌛ Invented by Daniel Meinking (1960).



1149

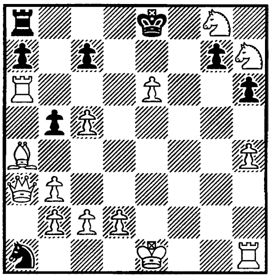
VIEIRA, Ricardo M.
4.pr Good Companion QCT (MatPlus.Net) 2010

pser-h#4
2 solutions

1149: 1. ♕b7 2. ♖g2+ ♔xh3 3. ♕b3+ ♗c3+ 4. ♕b4 ♖d5# ◆ **1. ♕b3** 2. ♗g3+ ♔h1 3. ♕b7+ ♖d5+ 4. ♕b5 ♗c3#.

PARTIAL RETROANALYSIS

Codex, Article 16.3: *Where the rights to castle and/or to capture en-passant are mutually dependent, the solution consists of several mutually exclusive parts. All possible combinations of move rights, taking into account the castling convention and the en-passant convention, form these mutually exclusive parts. If in the case of mutual dependency of castling rights a solution is not possible according to the PRA convention, then the Retro-Strategy (RS) convention should be applied: whichever castling is executed first is deemed to be permissible.*



1150

CERIANI, Luigi
Europe Échecs 1960

#2

1150: If ♖a6 started from h1,0-0 is ruled out. If it started from a1,♔ must have moved, ruling out 0-0 again (♞a1 is not a promoted P, owing to too many captures). If ♖a6 is a promoted ♙, it must have gone via d7 or f7, ruling black 0-0-0 out. Thus, either 0-0 or 0-0-0 is illegal. If 0-0-0 can be played, **1. 0-0?** is not legal, but in that case Black's last move must have been b7-b5,and the solution is **1. cxb6+** ep. (b6-b5 would not leave White any last move), and White's last move has been ♖c6-a6.

≡ **Aliases:** Partial Retrograde Analysis Convention; PRA.

PASSED PAWN [E]

In chess, a passed Pawn is a Pawn with no opposing Pawns to prevent it from advancing to the eighth rank, i.e. there are no opposing Pawns in front of it on the same file nor on an adjacent file. A passed Pawn is sometimes colloquially called a **passer**. Passed Pawns can be an advantage because only the opponent's pieces can prevent them from promoting.

≡ **Alias:** Passer.

PASSING CHECK [F]

A check that occurs during a move but is not evident at the beginning or end. Passing checks can occur when:

(1) a royal piece passes over a guarded square;
(2) a piece passes through a square on which, if it stopped, it would itself check, or cause another piece to check, the opposing royalty;
(3) a pinned piece or shielding piece moves from one pinned or shielding position to another.

Passing checks of type (1) are specifically barred in orthodox chess by the part of the castling rule that states that Kings may not castle through check. However in games or problems with royal riders, they are often allowed to ride through check. Where this type of passing check is prohibited the *non-passant rule* should be explicitly stated.

Passing checks of type (2) are allowed freely in orthodox chess (though this is not explicitly stated in the FIDE laws), so it is usual to assume that passing checks of all types are allowed unless specifically barred.

Passing checks of type (3) can occur for example in cylinder chess or with curved-path pieces such as roses.

PASSIVE SELF-BLOCK

A unit blocks its King's square without moving anywhere. It may be a distant block, in which case the King moves next to it, or if there is already a contact, the King may move on adjacent squares of the unit or stand still.

PATROL CHESS [F]

Fairy condition. A man cannot capture and has no checking power unless it is covered by a man of its own colour before (on the square from which) it makes its move.

PATTERN

In the narrow sense of the word refers to a description of the content of a problem given by means of capital and small letters (A,b,x), domain-spesific (#,!,?,~) and general (',") abbreviations. The letters and other symbols represent the function and relation of moves and phases to one another and, thus, can be used without any reference to the strategic content of the problem.

PAWN

In the first 1000 years of the history of chess Pawn retained all its attributes. As an "infantryman", it moved one step along a file and captured one square diagonally, and on the last rank it promoted to Minister, one of the weakest officers. When the game was speeding up around 1475 the changes also affected Pawns. The right to promote to Queen gave it immense potential, which was enhanced by the double step it was allowed to take from its initial square, only restricted by the en passant rule. By the end of the 16th century, the Pawn had the qualities it has today, only some controversy dealt with its promotion to minor pieces. As for its etymology, it is derivative of the Latin *ped-* ("foot"), ultimately Indian and Persian *padati* ("foot-soldier", "infantryman"), thus carrying still some of its original meaning.

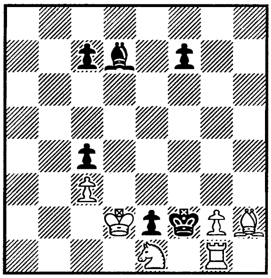
PAWN MECHANISMS

In problems, the following mechanisms involving Pawn's major role can be distinguished:

(1) white Pawn's play from its game-array square (*Albino theme*);
(2) black Pawn's play from its game-array square (*Pickaninny theme*);
(3) either side's Pawns' promotion to different pieces (*Allumwandlung*);
(4) thematic play based on *en-passant capture*;
(5) Pawn's march from its initial square to promotion (*Excelsior theme*);

(6) play from Pawn-battery (*Pawnee theme*).

In addition, different types of duels and struggle for promotion etc. can be seen in studies, where Pawns' role is often much more prominent than in problems.



1151

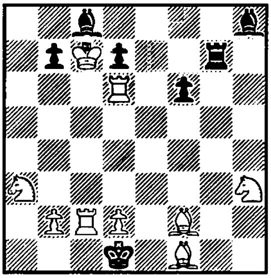
JOUDON, Laurent
Europe Échecs 1987

#6

1151: 1. g4! (2. ♖g2+ ♔f1 3. ♔e3) **♗c6 2. g5** (3. ♖g4 ~ 4. ♖f4+) **f5 3. gxf6(ep) ♗f3 4. f7 c5 5. f8♗! ♗~ 6. ♗xc5#** ◆ Three P mechanisms.

PAWNEE THEME

Play of a vertical Pawn-battery with at least 6 mates.



1152

KOFMAN, Rafael
1.hm Shakhmaty v SSSR 1980

#3

1152: 1. d3,d4? ♖e7! ◆ **1. b3!** (2. ♖b2), 1... ♖g3 2. ♘f4 ♖c3+/♖e3 3. Px♖#, 1... ♖g4 2. d3 ♖c4+/♖e4 3. Px♖#, 1... ♖g5 2. d4 ♖c5+/♖e5 3. Px♖#, (1... ♖g1 2. ♘xg1).

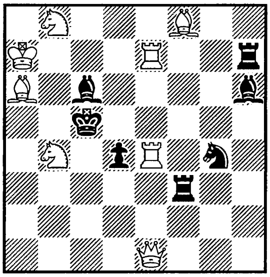
≡ **Alias:** Pawn Theme.

PELLE MOVE

Move by pinned piece.

1153: 1. ♕a1 ~ 2. ♕xd4#, 1... ♔d6 2. ♖d7#, 1... ♔xb4 2. ♖b7#, 1... ♗d5(xe4) 2. ♖c7#, 1... ♗e3 2. ♖f7#, 1... ♖d3 2. ♖g7# ◆ 5 x Pelle move.

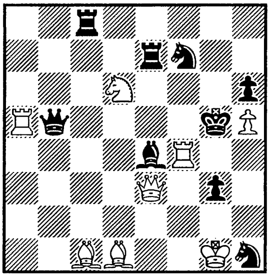
1154: 1. ♕d4! ~ 2. ♕f6#, 1... ♕c5 2. ♖xe4#, 1... ♕e5 2. ♘xe4#, 1... ♕f5 2. ♕g7#, (1... ♖e6, ♗f5,♖g8 2. ♘xf7,♖xf5,♖xe4#).



1153

BIRBRAGER, Isaak S.
1.pr Shakhmaty v SSSR 1950

#2



1154

GUIDELLI, Giorgio
Good Companion 1915

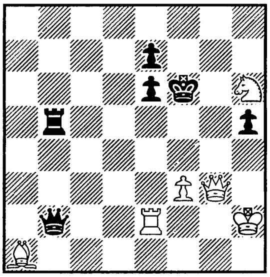
#2

★ **Other examples:** 140, 221, 649, 731, 931.

PELLE THEME

All the moves in thematic variation(s) are made by pinned pieces.

⧗ Charles Pelle (1911-1965).



1155

PELLE, Charles
10.cm Pat Ty 1938

#2

1155: 1. ♖g2! ~ 2. ♕g7#, 1... ♕e5 2. ♕f4#, (1... ♖g5,e5 2. ♕xg5,♕g6#).

→ ***See also:** Pelle Move.*

≡ **Alias:** Pelle.

PENDULUM

Symmetrical movement of piece(s) in relation to a certain axis, which is usually a line or diagonal the black King is on.

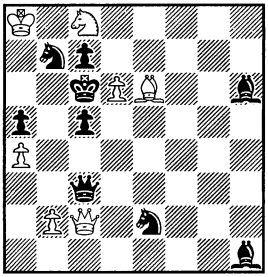
In a twomover pendulum is usually associated with a key move.

In an endgame (or movemover) more pieces can be involved in a pendulum motion.

(1) A repeated move of a piece between two squares.

(2) A complete block, in which the key piece moves on a symmetrical place in relation to an axis leaving orthogonally or diagonally from black King.

(3) A continuous problem (*Fortsetzungsproblem*) in which after a key arises a new problem the key of which is a return of a line--piece on its square of original departure.



1156

PLACHUTTA, Josef
Leipziger Illustrierte Zeitung 1859

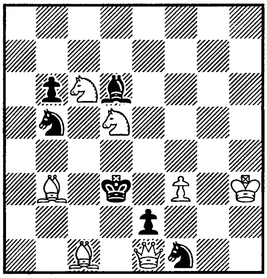
#5

1156: **1. ♕b1??** ◆ **1. ♕h7!** (2♕(x)c,d7) ♕g7 2. ♕d3 (3. ♕b5#) ♕xb2 3. ♕h7 ♕g7 4. ♕b1 (5♕(x)b5,b7) ♕b2 5. ♕xh1#, (4... ♘xd6 5. ♘a7#) ◆ Without the obstructive mass the move **1. ♕b1** would be immediately effective (1... ♕b4 2. ♕h7).

★ **Other example** 1486.

PENDULUM CHANGE

"The key surrenders powers of guarding or attacking on certain squares in the King's field and assumes exactly similar powers on parallel squares elsewhere in the field." (Alain C. White). In **1157** the key abandons control of d2 and c3 assuming instead control of the equivalent squares e3 and d4.



1157

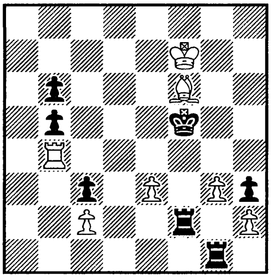
HEYDON, Joseph K.
1.pr= Australian Columns 1921

#2

1157: 1...♘f~ 2. ♕d2#, 1...♘b~ 2. ♕c3#, 1... ♗b8 2. ♘db4#, 1... ♗f8 2. ♘f4# ◆ **1. ♕f2!** (~), 1...♘f~ 2. ♕e3#, 1...♘b~ 2. ♕d4#, 1... ♗b8 2. ♘cb4#, 1... ♗f8 2. ♘e5#, 1... e1♕,e1♘ 2. ♕c2,♕xf1#.

PENDULUM, MANEUVER

A white piece and a black piece leave a square, then both return some moves later (or return to an analogous square). Pendulum maneuvers often involve more than one white or black piece.



1158

KRAEMER, Ado
Deutsche Schachzeitung 1951 / (v)

#5

1158: **1. ♖h4!** (2. e4#) ♖e1 2. ♖d4 (3. g4#) ♖g1 3. ♖b4! ♖ff1/♖gg2 4. ♖h4 ♖e1/♖e2 5. ♖f4#; 3... ♖f3 4. ♖d5+ ♔e4/♔g4 5. ♖e5/♖g5#.

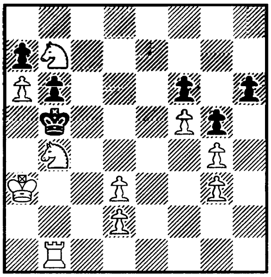
PERFECT MATE

A pure, mirror and economical mate.

★ **See example** 787.

PERI-CRITICAL CHENEY-LOYD

Cheney-Loyd theme with move around a critical square instead of across it.



1159

BISCAY, Pierre
Hamburgischer Correspondent 22.3.1931

#4

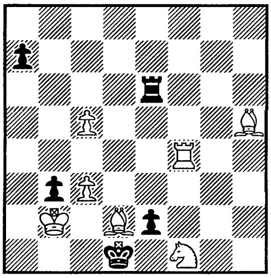
1159: **1. ♖e1!** h5 2. ♖e4 hxg4 3. d4 ♔c4 4. ♘d6# ◆ Not pure, because ♖e4 is still used to protect Pd4!

PERI-CRITICAL DECOY

Black has a sufficient defence if White tries to execute his main plan immediately. With a foreplan, White decoys black piece so that against White's main plan Black has now an unfavorable square on the original line of defence at its disposal.

From *FIDE Album* 1998-2000: "(A) combination involving (1) decoy of a line-piece away from a line; (2) Roman-style decoy of this piece;

(3) return of this piece to the original line but on a less favourable square."



1160

BRUNNER, Erich
Leipziger Tageblatt 1913 / (v)

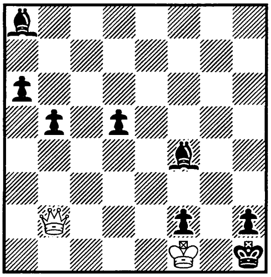
#3

1160: 1. **♖a4?** ♖a6 2. ♖xa6 stalemate ◆ **1. ♖d4!** (~), 1... ♖e8 2. ♖a4 ~ (2... ♖a8?) 3. ♖a1# ◆ ♖e8-a8 = harmful peri-critical maneuver, 1... a5 2. ♖a4 ♖a6 3. ♖a1# = harmful meta-critical maneuver, meta-critical decoy).

★ **Other example** 391.

PERI-CRITICAL GRIMSHAW

Grimshaw interference with move around a *critical square* instead of across it.



1161

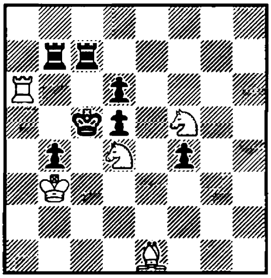
HALUMBIREK, Josef
1.pr Sackmann MT 1929

#4

1161: 1. **♕a1?** ♗e3! 2. ♕d1 d4 ◆ **1. ♕h8!** ♗b8 (1... ♗b7 2. ♕g7; 1... ♗c6 2. ♕c3;) 2. ♕a1 ♗a7 3. ♕d1 d4 4. ♔xf2#, (2... ♗g3 3. ♔e2+ ~ 4. ♕f1#).

PERI-CRITICAL HOLZHAUSEN

Holzhausen interference with move around a *critical square* instead of across it.



1162

PALATZ, Franz F.
Hamburgischer Correspondent 1933

#5

1162: 1. ♗d2! (2. ♗xf4 ♖b6 3. ♖a5+) ♖b8 2. ♗xf4 ♖d8 3. ♗g3! ♖dd7 4. ♗e1 ♖b7 5. ♖c6# (peri-critical Holzhausen) 3... ♖cc8 4. ♗e1 ♖c8 5. ♖c6# (ordinary Holzhausen), 1... ♖c8 2. ♗xf4 ♖d7 3. ♗g3 ♖dd8 4. ♗e1 (peri-critical Holzhausen) 3... ♖cc7 4. ♗e1 (ordinary Holzhausen).

PERI-CRITICAL MANEUVER, HERLIN'S

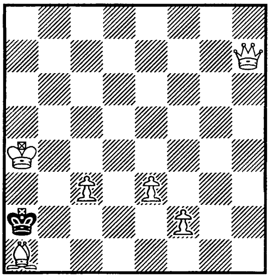
The piece bypasses a *critical square* on a line parallel to its path. An interference is seen on that square when the thematic piece goes to that line.

→ ***See also:*** *Peri-Critical Maneuver, Høeg's.*

PERI-CRITICAL MANEUVER, HØEG'S

The maneuver differs from other peri-critical play in that defender or attacker all the time maintains a visual contact on *object square* (*Critical Play*) which it controls from different directions. Eventually, interference, which may be harmful or advantageous, on one of these lines can take place.

⌛ Niels Høeg (1876-1951) introduced this idea for the first time in *"Deutsches Wochenschach"* in 1909, hence the attached example may be one of the first ones he composed.



1163

HØEG, Niels
Deutsches Wochenschach 1909

#3

1163: 1. ♕e4? ♔xa1! 2. ♔b3 stalemate ◆ 1. e4? ♔xa1 2. ♔b3, 1... ♔b1! ◆ **1. ♕b7!** ♔xa1 2. ♔b3 ♔b1 3. ♕h1#.

→ ***See also:*** *Ahues 2 Theme; Ahues Theme.*

PERI-CRITICAL MOVE

Move around a *critical square*, usually along the parallel line, instead of across it.

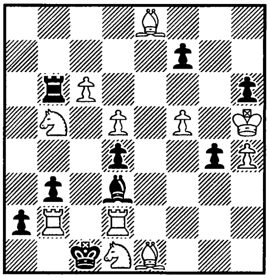
The whole "*Peri-Critical Maneuver, Herlin's*" takes two moves, as in the proto-example of Herlin (see **745**), and if the maneuver is complete (see *Complete Herlin*), i.e. the piece starts from the thematic line, it usually takes three moves (with Queen possible in two moves; see **1294**). A pericritical move may be either voluntary and useful (White's deploy) or involuntary and harmful (black or white piece's decoy, White's try).

According to *FIDE Album* 1998-2000: "Move of a white line-piece on the parallel of a line so that it appears on the right side of the critical square after moving to this line."

★ **Other examples:** 16, 514, 869, 1294.

PERI-CRITICAL NOWOTNY

Nowotny interference where a black thematic piece is decoyed around the critical square before White makes the interfering move.



1164

SCHETELICH, Fritz
Chemnitzer Tageblatt 31.3.1927

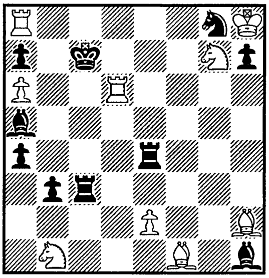
#5

1164: **1. c7!** ♗xf5 2. c8♕/♖+ ♗xc8 3. ♘xd4 (4. ♘e2#) ♗a6 4. ♗b5! (5. ♘e2/♘xb3#) ◆ Not a logical combination, because there is no thematic try. The pericritical maneuver is complete, because the black Bishop initially stands on the thematic line. (Harmless dual 2. c8♕/♖).

PERI-CRITICAL PLACHUTTA

Plachutta interference where black thematic piece is decoyed around the intersection point of two black line-pieces after having decoyed one of them around the critical square instead of across it.

In other words: Plachutta interference preceded by a peri-critical move of thematic piece.



1165

SACKMANN, Franz
Deutsches Wochenschach 1910 / (v)

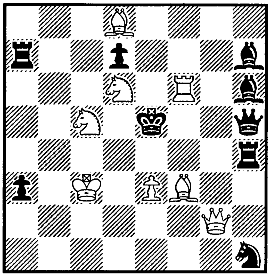
#5

1165: **1. ♘a3?** ♖c5 2. ♗e5 ♖exe5! ◆ **1. ♗h3!** (2. ♖c8#) ♖xh3 2. ♘a3 ♖h5 3. ♗e5! ♖exe5/♖hxe5 4. ♘b5+/♘e8+ ♖x♘ 5. ♘e8/♘b5#., (1... ♖c6 2. ♖c8+ ♔b6 3. ♖dxc6+ ♔b5 4. ♘a3+ ♔b4 5. ♗d6#).

≡ **Alias:** Plachutta, Peri-Critical.

PERI-CRITICAL TRIES

Tries by peri-critical moves, i.e. moves **round** rather than **over** a critical square.



1166

SCHULZ, Friedrich V.
2.pr Main Post 1956

#2

1166: **1. ♕d2?** ♖e4! 2. ♘d3+? ◆ **1. ♕a2?** ♗e4! 2. ♘c4+? ◆ **1. ♕g8?** ♕xf3! 2. ♘f7+? ◆ (1. ♗a8? ♖b7!) ◆ **1. ♗c6!** ~ 2. ♕d5#, 1... ♖e4 2. ♘d3#, 1... ♗e4 2. ♘c4#, 1... ♕f3 2. ♘f7#, etc.

★ **Other example** 854.

→ ***See also:*** *Ahues Theme.*

PERIFORM

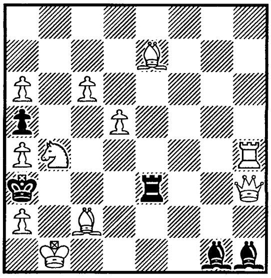
As it is possible to make the interference with the intersection with the critical move, so it can be done for each possible intersection of direct combination or indirect combination with a peri-critical move, i.e. the move which bypasses the cutting point. This maneuver was seen for the first time already in 1845 in the famous problem by Theodore Herlin (see **745**).

PERIS THEME

White threatens a battery mate which opens a masked white indirect line so that another white line can be closed. Black closes that masked line whereupon white battery fires in a different way.

This is a special form of the Levman theme.

⧗ Julio Peris Pardo (1904-1958).



1167

PERIS PARDO, Julio
El Ajedrez Español 1935

#2

1167: 1. ♗d1! ~ 2. ♘c2#, 1... ♗e4+ 2. ♘d3#, (1... ♖b3+,axb4 2. ♕xb3,♗xb4#).

→ *See also: Levman Theme.*

≡ **Alias:** Perish.

PERMUTATION PROBLEMS [F]

Fairy type. In permutation problems a starting position must be transformed into another. This should be done by making legal chess moves, however capturing of enemy pieces is usually not allowed.

★ **See example** 1694.

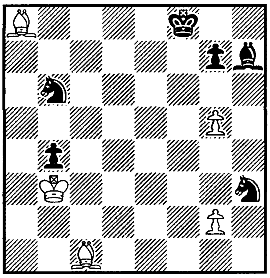
PERPENDICULAR MOVE [F]

In *space chess* a move that takes place in 90° angle.

PERPETUAL ATTACK [E]

A drawing theme in endgame: Uninterrupted chase of one or more black pieces by one or more white pieces, depriving Black of possibility to make a good use of his material advantage.

Perpetual check (*Check, Perpetual*) is one instance of this.



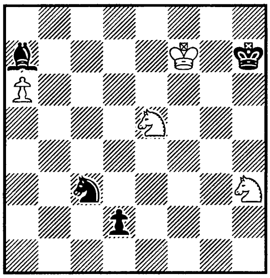
1168

BRON, Vladimir A.
3.hm Kubbel MT 1953

=

1168: **1. ♗b7 ♘f2! 2. ♗e3 ♗g8+ 3. ♔xb4** (3. ♔c2? b3+ 4. ♔c1 b2+! 5. ♔xb2 ♘c4+) **3... ♘d3+ 4. ♔c3 ♘b2! 5. ♗c5+ ♔f7** (5... ♔e8 6. ♗c6+!) **6. ♗xb6 ♘a4+ 7. ♔b4 ♘xb6 8. ♔c5 ♘d7+ 9. ♔d6 ♘b6** (9... ♘b8 10. ♔c7; 9... ♔f8 10. ♗d5) **10. ♔c5 ♘a4+ 11. ♔b4 ♘b2 12. ♔c3 ♘d1+ 13. ♔d2 ♘f2 14. ♔e3 ♘g4+** (14... ♘h1 15. ♔f3) **15. ♔f4 ♘f2** (15... ♘h2 16. ♗a6) **16. ♔e3** and attacking ♞ perpetually =.

1169: **1. ♘g5+ ♔h6 2. ♘gf3 d1♕ 3. ♘g4+ ♔h5 4. ♘f6+ ♔h6 5. ♘g4+ ♔h7 6. ♘f6+ ♔h8 7. ♘e5 ♕b3+ 8. ♔g6 ♕c2+ 9. ♔f7 ♕a2+ 10. ♔g6 ♕g2+ 11. ♔f7 ♕g7+ 12. ♔e6 ♕g1** (12... ♕g3 13. ♘f7+ ♔g7 14. ♘h5+) **13. ♔f7 ♕g7+ 14. ♔e6** (threat 15. ♘f7+) and draw, because 14... ♕c7 15. ♘g6+ ♔g7 16. ♘e8+ loses the Queen.



1169

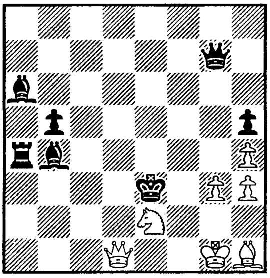
BIRNOV, Zinovy M.
Lelo 1951

=

★ **Other example** 217.

PERPETUAL CHASE [E]

Black is obliged to chase white King or other white piece(s) in order to avoid stalemating White or losing material. A sub-variation of *Perpetual Attack*, but executed by Black.



1170

KASPARYAN, Genrikh M.
1.pr Shakhmaty v SSSR 1935

=

1170: 1. ♘f4! (2. ♕d3/♘d5#) **♕xg3+ 2. ♘g2+ ♔e4 3. ♕xa4!! ♕h2+!** (3... bxa4 stalemate; 3... Dd6 4. ♘e1+ ♔d4 5. ♕xb4+ ♔xb4 6. ♘c2+ ♔~c 7. ♘xb4 ♔xb4 8. ♗f3 =) **4. ♔f2!** (4. ♔xh2? bxa4 –+) **♕g1+ 5. ♔g3 ♕f2+ 6. ♔h2 ♕g3+ 7. ♔g1** draw ◆ The ♛ is doomed to chase the ♔ – or to stalemate him.

PERPETUAL MOTION

Special type of *Perpetuum Mobile* where the position after the key produces another problem with the same condition which is solved by retraction of that key move.

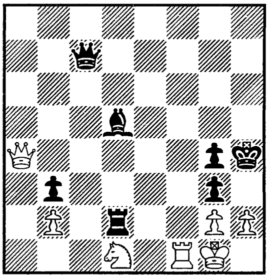
→ *See also: Perpetuum Mobile.*

PERPETUAL OPPOSITION [E]

A drawing theme in an endgame: White is able to maintain perpetual opposition with an enemy unit, thus preventing Black from using its superior force.

1171: **1. ♘e3 gxh2+ 2. ♔h1 ♖xg2 3. ♘xg2+ ♔h3** (4... ♔g3 4. ♖f3+ ♔xf3 5. ♕xg4+ ♔xg4 stalemate) **4. ♖f3+ ♗xf3 5. ♕c6 ♕d6 6. ♕d5 ♕e5 7. ♕e4 ♕f5 8. ♕d3 ♕g6 9. ♕e4 ♕f5 10. ♕d3 ♕g6 11. ♕e4 ♕h6 12. ♕e3 ♕g5** (12... ♕f4 13. ♕xf3+

gxf3 14. ♘xf4+ ♔g4 15. ♘d3 ♔g3 16. ♘c5 f2 17. ♘e4+ ♔f3 18. ♘g3 ♔xg3 stalemate) **13. ♕d2 ♕f4 14. ♕e3 ♕g5 15. ♕d2** =.



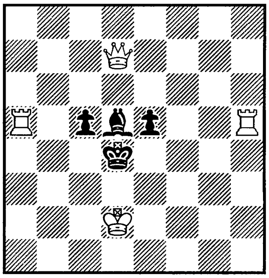
1171

PERVAKOV, Oleg
sp.pr Schakend Nederland 1992 / after L. Kastnelson

=

PERPETUUM MOBILE

After the key a new problem with the same stipulation is created. The key of this second problem produces the original position. Known also as *Pauly theme*.



1172

PONGRÁCZ, Arnold
Schachzeitung 1860

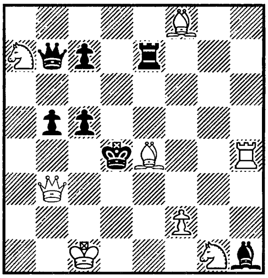
#2 b) after the key

1172: a) **1. ♖g5!** (~), 1... ♔c4 2. ♕a4#, 1... ♔e4 2. ♕g4#, 1... c4 2. ♕xd5#, 1... e4 2. ♕xd5# ◆ b) **1. ♖h5** (~) ◆ and variations as in (a).

★ **Other example** 1514.

PERSSON THEME

Change from self-pins to self-blocks between two *phase*s with *changed mates* (*Mate, Changed*) in at least three variations. **1173** is the oldest and one of the most beautiful realizations so far.



1173

PERSSON, Manne
5.hm Uppsala Allmänna Schacksällskaps JT 1945

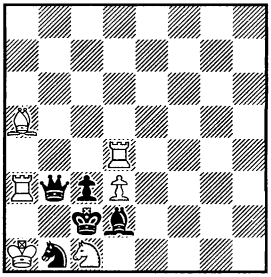
#2

1173: *1... ♗xe4 2. ♘f3#, 1... ♕xe4 2. ♘c6#, 1... ♖xe4 2. ♗g7# ◆ **1. ♖h5!** ~ 2. ♕d3#, 1... ♗xe4 2. ♘e2#, 1... ♕xe4! 2. ♘xb5#, 1... ♖xe4! 2. ♗xc5#, (1... ♔xe4 2. ♕e3#).

⧗ Manne Persson (1918-2010).

PETER KNIEST THEME [H]

A capture on the square where the enemy King will be mated. Mostly applicable in the *helpmate* genre.



1174

KNIEST, Peter
Aachener Nachrichten 1967

h#2*

1174: 1... ♗xc3 2. ♔xc3 ♖c4# ◆ **1. ♕b4** ♖xc3+ 2. ♔xc3 ♖c4#.

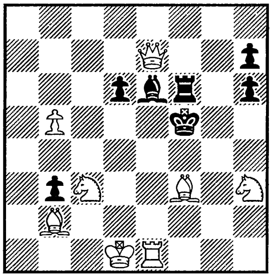
★ **Other example** 1285.

PETKOV 1 THEME

The combination of themes *White Correction* and *Black Correction*.

In one *phase*, a *random move* of a white piece is refuted by a black piece's move onto a specific square; in the other phase white piece's move onto a specific square is refuted by the black piece's random move, whereas the move onto a certain square would yield to a mate. In the third phase, white piece's move onto specific square solves the problem, and Black's specific move is followed by a new mate.

⧗ Petko A. Petkov (1942).



1175

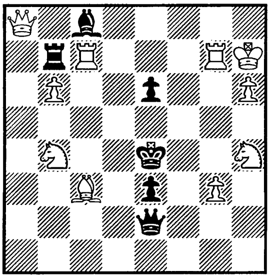
PETKOV, Petko A.
1.pr Bulgarian Chess Federation Ty 1966

#2

1175: 1. c♘~? ♖g6! ◆ **1. ♘e2?** ♖g6? 2. ♘d4#, 1... ♖~! ◆ **1. ♘d5!** ~ 2. ♕xf6#, 1... ♖~ 2. ♕xe6#, 1... ♖g6 2. ♘e3# ◆ (1. ♘e4? ♖g6? 2. ♘xd6#, 1... ♖~!).

PETKOV 2 THEME

In the initial position one black piece controls two squares that are attacked by two white pieces *A* and *B* which are sitting on a half-pin line. A try of the piece *A* to ex-decoy the black piece does not succeed because the white piece *B* is now pinned, and in the other try it is vice versa. In the solution Black is forced to allow the continuations from the white half-pin system with dual avoidance.

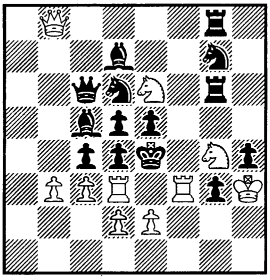


1176

AHUES, Herbert
Sinfonie Scacchistiche 1977 / (v)

#2

1176: 1. ♖c5? ♕b5! 2. ♖g4?? ◆ **1. ♖g5?** ♕h5! 2. ♖c4?? ◆ **1. ♕a5!** ~ 2. ♕e5#, 1... ♕b5 2. ♖g4#, 1... ♕h5 2. ♖c4#



1177

PETKOV, Petko A.
Shakhmatna misl 1969

#3

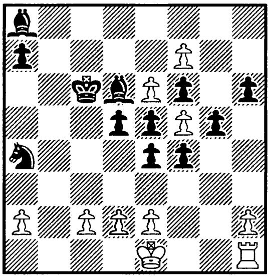
1177: 1. ♘f6+? ♖xf6 2. ? ◆ **1.** ♘g5+? ♖xg5 2. ? ◆ **1. ♕b4!** (2. ♖de3+ dxe3 3. d3#), 1... ♘gf5 2. ♘g5+ (♘f6?), 1... ♘df5 2. ♘f6+ (♘g5?), (1... ♗xb4 2. ♖xd4+).

PETROVIĆ THEME [F]

Also called "retroproblem of Petrovic type". Mutual dependence of en passant capture and castling. By playing an en passant capture other retro elements of position are legalized (usually castling).

⧗ Nenad Petrović (1907-1989).

1178: 1. fxg6(ep)! ♗c5 2. e3 fxe3 (2... ♗xe3+ 3. dxe3 and 4. 0-0) **3. 0-0! e2+ 4. ♔g2 exf1♕+ 5. ♔xf1 and 6. g7+–** (2. g7+? ♗f2+! and the white King must move!).



1178

PETROVIĆ, Nenad
2.pl Team Match 1968-70

+

PHALANX

This term which describes a formation of infantry carrying overlapping shields and long spears (used first by Alexander the Great) in chess is appropriately used for a group of advancing adjacent Pawns.

≡ **Alias:** Phalange.

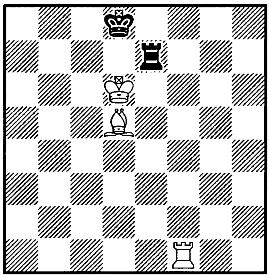
PHASE

Play after the key, after tries and set play each constitutes a phase of play. A problem with set play is said to have two phases (the set play being one phase, the post-key play being another); a problem with three tries would be a four phase problem (each try being one phase, with the post-key play the fourth). Play in different phases will sometimes relate to each other. (Definition from FIDE Album.)

PHILIDOR'S WIN [E]

André Philidor proved that with the difficult force ♔♖♗ vs ♚♜ the materially superior side wins if he manages to push the opponent's King to the edge of the board and get the opposition. A little later (1763) Lolli established that this rule does not apply, if the Kings stand on the b- or g-lines (2nd and 7th ranks respectively).

⧗ Francois André Danican Philidor (1726-1795).



1179

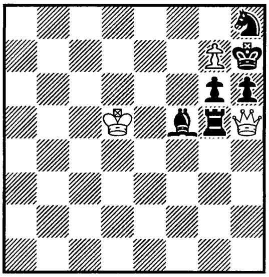
PHILIDOR, André
Analyse du jeu d'échecs 1749

+

1179: In this position Black on the move draws by 1... ♖d7+, but White wins: **1. ♖f8+** (1. ♗c6? ♖d7+!) ♖e8 2. ♖f7 ♖e2! 3. ♖g7 (a waiting move to force ♜ to leave the best square) ♖e1! 4. ♖b7 ♖c1 (4... ♔c8 5. ♖a7 ♖b1 6. ♖f7 ♔b8 7. ♖f8+ ♔a7 8. ♖a8+ & ♖b8+ winning ♜) 5. ♗b3 ♖c3 6. ♗e6 ♖d3+ 7. ♗d5 ♖c3 (7... ♔c8 8. ♖a7) 8. ♖d7+ ♔c8 9. ♖f7 ♔b8 10. ♖b7+ ♔c8 11. ♖b4 (thr. ♗e6+) ♔d8 12. ♗c4 ♔c8 13. ♗e6+ ♔d8 14. ♖b8+.

PHOENIX THEME

A piece is captured and then a promotion to a piece of the same type and colour occurs.



1180

HERNITZ, Zvonimir
ANASTASOV, Ljubomir
1.pr Novi Temi 1962

h#2*

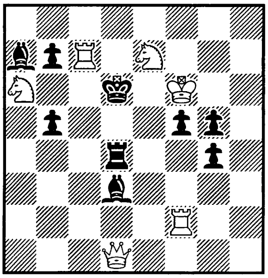
1180: *1... ♕xh6+ 2. ♔xh6 gxh8♕# ◆ **1. gxh5** ♔e5 2. ♔g6 g8♕#.

★ **Other examples:** 581, 1034.

PIATESI THEME

In the initial position, there are two *half-pinned* black pieces that are unpinned by the key. However, in two thematic variations, each of them, in defending the threat, moves onto same line with the key-piece. When the black King is induced to move onto this line as well, a new pinning-situation arises which White takes advantage of in the mate.

⧗ Antonio Piatesi (1903-1986).



1181

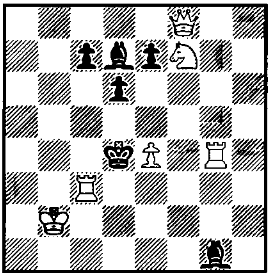
PIATESI, Antonio
Neue Zürcher Zeitung 1977

#3

1181: 1. ♕h1! (2. ♘c8#), 1... ♖e4 2. ♘xf5+ ♔d5 3. ♘b4#, 1... ♗e4 2. ♘c8+ ♔d5 3. ♖xf5#.

PICKABISH THEME

Mutual interference (Grimshaw) of a Pawn (on its game-array square) and a Bishop on the same square.



1182

SMITH, William J.;
BETTMANN,
Henry Wald
Sydney Daily Telegraph
1901 / (v)

#2

1182: 1. ♕a8! ~ 2. ♕d5#, 1... ♗c6,c6 2. ♕a7,♕a4#, 1... ♗e6,e6 2. ♕h8,e5#.

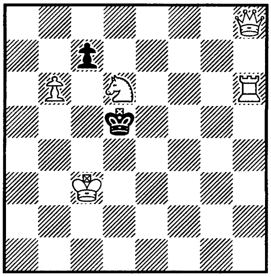
★ **Other examples:** 307, 423, 728.

→ ***See also:*** *Grimshaw Interference.*

PICKANINNY THEME

A problem in which, at some point in the solution, a black Pawn on its starting square makes each of its four possible moves (forward one square, forward two squares, capture to the left and capture to the right). If the same behavior is exhibited by a white Pawn, it is the *Albino theme*. (Definition from *FIDE Album*.)

⧗ This ancient theme was named *Pickaninny* in 1914 by Frank Janet (1875-1957).



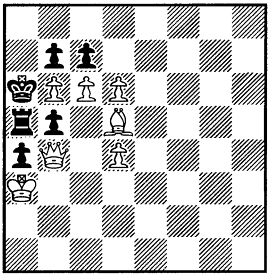
1183

BETTMANN,
Henry Wald ;
MARBLE, Murray
Pittsburgh Gazette Times
1915

#2

1183: 1. ♕e8! (~), 1... c6 2. ♕h5#, 1... c5 2. ♕e4#, 1... cxb6 2. ♕b5#, 1... cxd6 2. ♖h5#.

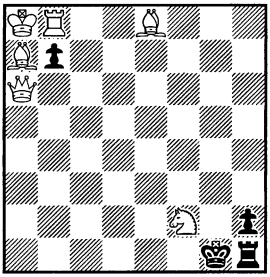
1184: 1. cxb7! (2. b8♕/♘), 1... c5 2. b8♘+ ♔xb6 3. ♕xc5#, 1... cxd6 2. b8♗ ♔xb6 3. ♕xd6#, 1... cxb6 2. b8♖ ♔a6 3. ♖a8#, 1... c6 2. b8♕ cxd5 3. ♕a7# ◆ The first AUW+Pickaninny without duals after the Queen-promotion (Lindgren).



1184

LINDGREN, Bo
1.pr Tidskrift för Schack
1944

#3



1185

MANSFIELD, Comins
British Chess Magazine
1916

#2

1185: 1. ♗c6! (2. ♖g8/♘h3/♕a1#), 1... bxc6 2. ♖g8#, 1... b6 2. ♘h3#, 1... b5 2. ♕a1#, 1... bxa6 2. ♖b1# ◆ One of the earliest Pickaninnies, first with Fleck 26 years before Ekström's Fleck which, true, had four threats separated, whereas Mansfield has one total defence, and a poor key.

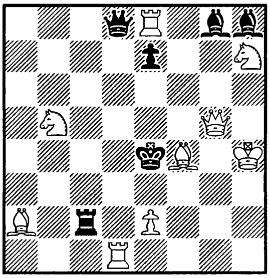
★ **Other example** 211.

→ ***See also:*** *Albino Theme.*

PICKANINNY, GAVRILOV

A pin of the black Pawn is used in four different ways. The Pawn may play in defences **1186**, or it may be static in all four variations **1187**.

⌛ Constantin Gavrilov (1864-1943).

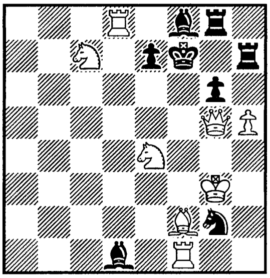


1186

GAVRILOV, Constantin
Revista Romăna de Şah
1939

#2

1186: 1. ♗d6! ~ 2. ♕f4#, 1... e5 2. ♖d4#, 1... e6 2. ♗d5#, 1... ♕xd6 2. ♘xd6# (2... exd6?), 1... ♗f6 2. ♘xf6# (2... exf6?).



1187

GORDIAN, Yuri
sp.pr Gavrilov MT 1984

#2

1187: 1. ♖d7! ~ 2. ♕f6# (2... exf6??), 1... gxh5 2. ♘d6# (2... exd6??), 1... ♖gg7 2. ♕d5# (2.....e6??), 1... ♔g7 2. ♗d4# (2... e5??), etc.

→ ***See also:*** *Pelle Move.*

≡ **Alias:** Pinned Pickanniny.

PIECE

A collective term for all chessmen, but to avoid ambiguity, it is sometimes useful to distinguish (major and minor) pieces from Pawns. When referring to all chess pieces, "chessmen" and even "units" are adequate equivalents.

→ ***See also:*** *Officer.*

PIECE MOBILITY

In a given position: The number of the squares a piece can play to at a given moment.

In general: The average number of cells that can be reached by a piece under favourable circumstances. The mobility of a *combined pieces* is the sum of the mobilities of their components provided their powers do not overlap.

≡ **Alias:** Mobility of Piece.

PIECE WALK

An essential part of a more-mover problem consists of a long walk of one piece.

PIECE, TECHNICAL

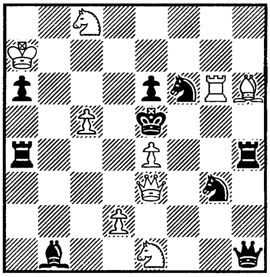
A piece or Pawn, which is not needed for the expression of composer's idea but is needed to eliminate defects such as cooks, duals etc.

PIN

(1) The effect of a line-piece that prevents an opposing unit from moving due to a subsequent exposed (illegal) check.

(2) In an endgame a piece can be relatively pinned, when its move off a line would expose another unit of its colour (stronger

piece, promoting Pawn, King, etc.) to capture or attack. See *Maltese Cross* and *Skewer*.



1188

KUBBEL, Leonid I.
Pittsburgh Leader 1909

#2

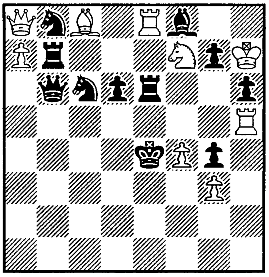
1188: **1. ♘e7!** ~ 2. ♘c6#, 1... ♖axe4 2. d4#, 1... ♖hxe4 2. ♗f4#, 1... ♘fxe4 2. ♗g7#, 1... ♘gxe3 2. ♖g5#, 1... ♗xe4 2. ♘d3#, 1... ♕xe4 2. ♘f3#.

★ **Other examples:** 500, 501, 816.

PIN RESTORATION THEME [H]

A (two-move) *helpmate* theme. A black piece pinned in initial position is, in the mate, pinned by another white piece along a different line.

A strict definition, according to some sources, requires that the initial white pinner in the mate pins another black piece; however, such examples are very rare.



1189

ALONI, Yoel
1.hm Pin Restoration TT 1983

h#2 2111

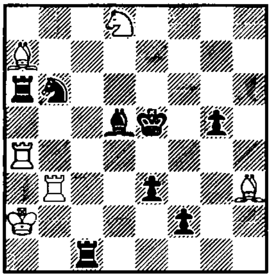
1189: **1. ♘e7 ♘g5+ 2. ♔f5 ♖xf8#** ◆ **1. ♖be7 ♖xh6 2. ♔f5 ♘xd6#** ◆ The white Queen's role is artificial.

★ **Other examples:** 7, 624.

PIN, ANTICIPATORY

The pin is not effective in the initial position, but usually either the pinned or the pinning piece or both move to their positions and the King completes the pin by moving onto the pin-line. Black and white moves may take place in reverse order.

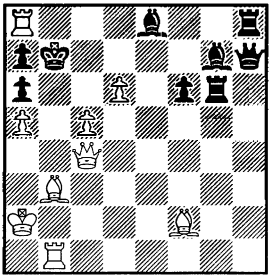
1190: a) **1. ♘c4 ♘e6**^{A} **2. ♔e4 ♖xe3#**^{B} ◆ b) **1. ♖c4 ♖xe3+**^{B} **2. ♔f4 ♗b8#**^{C} ◆ c) **1. ♗c4 ♗b8+**^{C} **2. ♔d4 ♘e6#**^{A}.



1190

ABDURAHMANOVIĆ, Fadil
pr British Chess Magazine 1972

h#2 b) ♘d8→d1, c) ♗h3→c6



1191

GRIMSHAW, Walter
Illustrated London News 1853

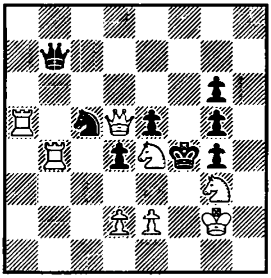
#2

1191: **1. ♕g8!** ~ 2. ♗d5#, 1... ♔xa8 2. ♗d5#, (1... ♔c6 2. ♗a4#).

PIN, ARTIFICIAL

A solution of a problem would be the same and would be written similarly whether or not there was the seemingly thematic pin. An artificial pin is a serious constructional flaw. Compare diagrams **1192** and **1193**. See also diagram **1189** earlier on this page.

⧗ Notified by Jean-Pierre Boyer in *"Problemes d'exhecs en deux coups"*. (Hatier, Paris 1983). The version is set by Kari Valtonen.

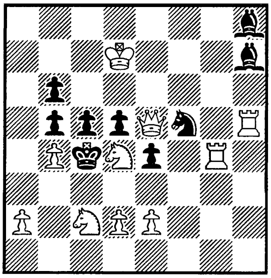


1192

KLAR, Eugéne
1.pr Union des Problémistes de France 1935-6

#2

1192: **1. ♘f6?** ♕xb4! ◆ **1. ♘c3!** ~ 2. e3#, 1... e4 2. ♕d6#, 1... ♘e4 2. ♕xe5#, 1... ♕xb4 2. ♕f7#, (1... ♕xd5+ 2. ♘xd5#).



1193

KLAR, Eugéne
1.pr Union des Problémistes de France 1935-6 / (v)

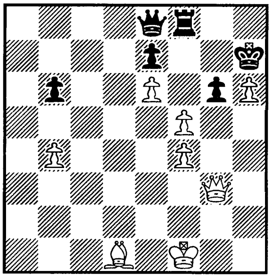
#2

1193: 1. ♘c6? cxb4! ◆ **1. ♘f3!** ~ 2. d3#, 1... ♘d4 2. ♕xd5#, 1... d4 2. ♕e6#, 1... cxb4 2. ♕c7#, 1... ♗xe5 2. ♘xe5#.

PIN, CROSS-

1. A pin by two pieces of the same color. One of them directly pins the enemy piece toward the opponents King, while the other pins along another line the same black piece onto another strong opponent's piece behind it.

2. In an endgame or in a moremover: Process of the fight permeated by pins of white and black pieces. See **1194**.



1194

PERVAKOV, Oleg
5.pr Moscow 850 JT 1997

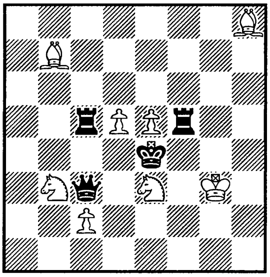
+

1194: 1. ♗a4! (foreplan!) **b5 2. fxg6+ ♕xg6** (2... ♔xh6 3. ♕h4+ ♔g7 4. ♕h7+ ♔f6 5. g7 ♖g8 7. ♗c2; 2... ♔g8 3. g7 ♖xf4+ 4. ♕xf4 bxa4 5. ♕f5 a3 6. h7+ ♔xg7 7. ♕f7+) **3. ♗c2 ♖xf4+ 4. ♔g1** (4. ♔e1? ♖e4+ 5. ♔f2 ♖e2+) **♖f6 5. ♕g5 ♖xe6 6. ♔f1 ♖f6+ 7. ♔e1 ♖e6+ 8. ♔d1 ♖d6+ 9. ♔c1 ♖c6 10. ♕c5! ♖xc5 11. bxc5**, and White's c-Pawn will promote.

→ ***See also:*** *Maltese Cross.*

PIN, ECHO, CHAMELEON

In the final position of a composition the same mating or stalemating positions are repeated with the exception that a pin, essential for (stale)mate, and the King of the (stale)mated side occur and are situated on squares of different colour. Ideally, but not necessarily, the pinning piece is also on different colour square when the pin is orthogonal.

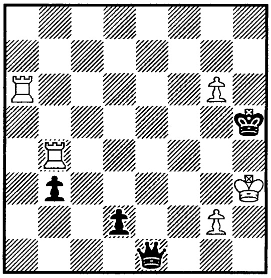


1195

KRIKHELI, Iosif
2.pr The Problemist 1972

h#2 b) ♔g3→h2

1195: a) **1. ♕xc2 ♘xc2 2. ♖xd5 ♘c5#** ◆ b) **1. ♖xe5 ♘d2+ 2. ♔d4 ♘f5#.**



1196

DOBRESCU, Emilian
3.pr Andrzej Lewandowski JT 1988 / (v. 1990)

+

1196: 1. g7 ♕h1+ 2. ♔g3 ♕e1+ 3. ♔h2: ◆ a) **3... ♕e5+ 4. ♔h3 ♕xg7 5. ♖b5+! ♕g5 6. g4#** ◆ b) **3... ♕e8 4. g8♕! ♕xg8 5. ♖b5+** (5. ♖a5+? ♕g5) **♔h4** (5... ♕g5 6. ♖xg5+ ♔xg5 7. ♖a1 ♔f4 8. ♔g1!) **6. ♖a4+ ♕g4 7. g3#.**

PIN, LOOSE

A pin in which the pinned piece can move along the pin-line. This feature is thematically exploited in, for instance, Avner Mechanism, Bograd theme, Costachel theme, Cristoffanini theme, Leibovici Interference and Pelle theme.

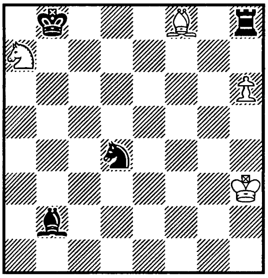
→ ***See also:*** *Pelle Move.*

PIN, PERPETUAL [E]

Endgame theme: an arrangement of pieces where one of the sides, although having the material advantage, cannot eliminate the pin during the play.

1197: 1. ♗g7 ♖h7 2. ♔g4 ♔xa7 3. ♔h5! ♘f5 4. ♗xb2 ♖xh6+ (4... ♘xh6 5. ♔g6 ♖b7 6. ♗d4+) 5. ♔g5 ♖h2 (5... ♖b6 6. ♗e5 ♘~ 7. ♗d4) 6. ♗e5! ♖f2 7. ♗f4 ♘d4! 8. ♗e3 ♖f5+ 9. ♔g4

♖d5 10. ♔f4 ♔b6 11. ♔e4 ♔c5 12. ♔d3 ♖d6 13. ♗f2[g1]=.



1197

DE VILLENEUVE-ESCLAPON, Jean
1.pr Schweizerische Schachzeitung 1923-4

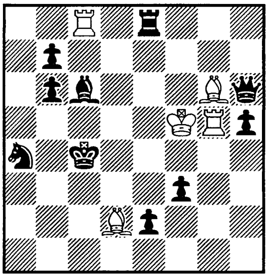
=

PIN, TECHNICAL

Sometimes a composer is forced to use a static pin for technical reasons, not because it is a part of the thematic content of the composition. A technical pin may be used to stop a cook or a harmful dual or because black King's flight cannot be guarded in another way. In direct-mate problems technical pin is a flaw. In self-mates they are a usual and acceptable constructional device used to guard white King's flights.

PIN, TRANSFERRED [H]

In different variations, phases or solutions same unit is pinned on different pin-lines.



1198

HARKOLA, Hannu
KALLIO, Timo
1.pr Suomen Tehtäväniekat TT 1991

h#2 2111

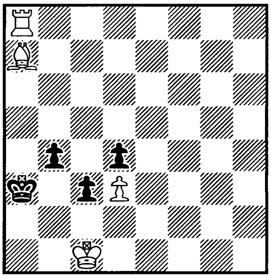
1198: **1. ♔d3** ♔f6+ 2. ♗e4 ♖d5# ◆ **1. ♔b5** ♔f4+ 2. ♗d5 ♗d3#.

PIN-MATE

A mating position in which one or several men of the mated King's side are pinned, and the pin(s) is (are) used to the benefit of the mating side.

1199: **1.** ♗b6+! ♔b3 2. ♖a1! c2 3. ♗a5 ♔c3 4. ♖a3#.

★ **Other examples:** 226, 475, 650, 1465, 1622.



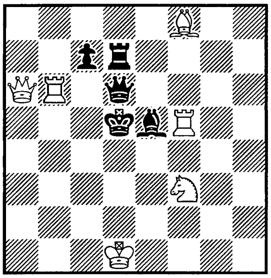
1199

ANDERSSEN, Adolf
Aufgaben für Schachspieler 1842

#4

PIN-MATE, DOUBLE

Occurs when two pieces of the mated side are essentially pinned in the mating position.

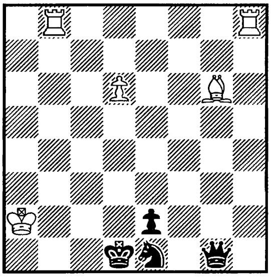


1200

UNKOWN, Author
Bonus Socius of Florence 16th century

#2

1200: **1.** ♕d3+! ♔c5 2. ♕d4#, (1... ♔e6 2. ♘g5#) ◆ The first of its kind. It took more than 300 years until the first triple pin-mate was seen.



1201

KALYAGIN, Viktor A.;
KIRILLOV, Valery A.
Shakhmaty v SSSR 1989

+

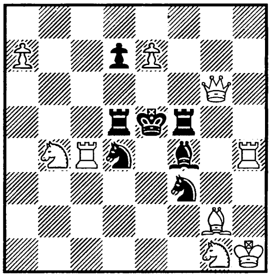
1201: **1. d7** ♕a7+ 2. ♔b1 ♕xd7 3. ♖hd8 ♕d2 4. ♗e4: ◆ a1) 4... ♘f3 5. ♖h1+ e1♕ 6. ♗xf3# ◆ a2) 5... ♘e1 6. ♗c2# ◆ b) 4... ♘d3 5. ♖h1+ e1♕ 6. ♗f3+ ♕de2 7. ♖xd3# ◆ Three double pin-mates.

★ **Other example** 127.

PIN-MATE, TRIPLE/MULTIPLE

Occurs when three (or more) black pieces are essentially pinned in the mating position.

Quintuple pin in **1202** is the theoretical maximum in an orthodox problem. (Jeremy Morse in *Chess Problems: Tasks and Records*).



1202

NEBENDORF, Ernst
Die Schwalbe 1940

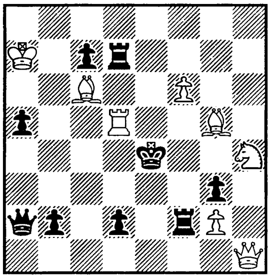
#2

1202: 1. a8♕! ~ 2. ♕xd5#, 1... ♔e4 2. e8♕/♖#, (1...♖d~,♘c6 2. ♘d3,♘xf3#).

★ **Other examples:** 722, 1368.
→ ***See also:*** *BABY Theme.*

PIN-MODEL MATE

A mating position where at least one piece of the mated side is essentially pinned, and thus the pinning units can be regarded as participating in the mate. As long as the pins are necessary for the mate then it will still be regarded as a model mate even if the pinned piece is on an adjacent square to the mated King, and the flight is controlled twice.

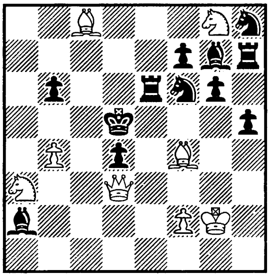


1203

VOLF, Josef
Lidové Noviny 1905

#2

1203: 1. ♘f3! ~ 2. ♕h4#, 1... ♖xd5 2. ♕h7#, 1... ♕xd5 2. ♕b1#, 1... ♖xg2 2. ♘xd2#, (1... ♖xf3 2. gxf3#).



1204

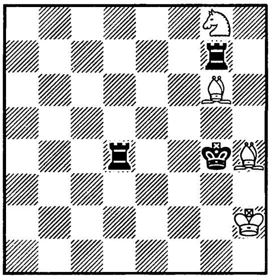
CÍSAŘ, Václav
1.pr Magyar Sakkvilág 1913

#3

1204: 1. ♕h3! ~ 2. ♕xe6+ fxe6 3. ♗b7#, 1... ♖e5 2. ♗b7+ ♔d6 3. ♘b5#, 1... ♗h6 2. ♗b7+ ♖c6 3. ♘xf6#, 1... ♘g4 2. ♕f3+ ♖e4 3. ♘e7#, (1... ♘d7 2. ♘e7+ ♖xe7 3. ♗b7#, 1... ♔c6 2. ♕xe6 fxe6 3. ♘e7#, 1... ♔e4 2. ♕f3+ ♔f5 3. ♘e7#) ◆ 3 pin-models.

PIN-STALEMATE

A *stalemate* position in which (at least) one man of the stalemated side is pinned.

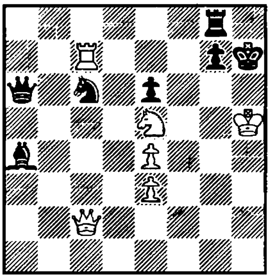


1205

JOIŢA, Paul
1.pr Schweizerische Schachzeitung 1981

=

1205: 1. ♘h6+ ♔f4 (1... ♔xh4 2. ♘f5+; 1... ♔f3 2. ♗h5+ ♔~ 3. ♘g4) **2. ♗g3+ ♔g5 3. ♘f5 ♖d2+ 4. ♔h3 ♖xg6 5. ♘h4:** a) **5... ♖f6 6. ♘f3+ ♖xf3** = b) **5... ♖h6 6. ♗f4+ ♔xf4** =.



1206

AVNI, Amatzia
Shahmat 1999

=

1206: 1. ♕h2! ♖h8 2. ♘f7 ♔g8+ 3. ♘xh8 ♕a5+ 4. ♔g6 (4. ♔g4? ♘e5+–+) **♘e5+ 5. ♕xe5 ♗e8+ 6. ♖f7 ♕xe5=** ◆ Stalemate with (1) a pinned w♖f7, (2) self-incarcerated w♘h8 and (3) blocked wPe4.

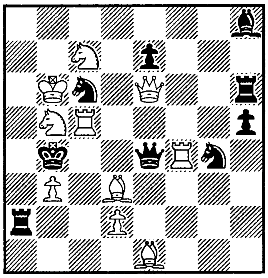
★ **Other examples:** 743, 1470.

PINNER

A unit enforcing a *pin* on an enemy unit. The opposing unit is then referred to as the pinned unit.

PINNING

The act of pinning an adversary's man. It can happen **directly**, when the pinning unit moves to the pin-line, or **indirectly**, when the pinning side moves a masking unit off the pin-line. Pinning an enemy unit on the first move is not considered a good key, unless something is simultaneously given in return. *Dual avoidance* in **1207** is motivated once by a direct (1...♗d4 pins the ♖c5) and once by an indirect (1...♘d4 and ♜h6 pins the ♕) pin of white pieces.



1207

ADABASHEV, Mark I.
Trud 1935

#2

1207: 1. ♗c2! ~ 2. ♘d5#, 1... ♗d4 2. ♕c4# (♖c4?), 1... ♘d4 2. ♖c4# (♕c4?), 1... ♘e3 2. d4#, 1... ♘f6 2. d3# ◆ (1... ♖a6+/♖xc2 2♘(x)a6#).

★ **Other example** 887.

PINNING IN DIFFERENT WAYS

Pinning of a piece can happen in six different ways. Firstly, there are two main categories:

(1) pinning of an opponent's unit, and

(2) self-pin.

Former can take place in the following ways:

(1a) directly by moving the pinning piece on a pin-line;

(1b) indirectly by removal of an own masking piece off the pin-line.

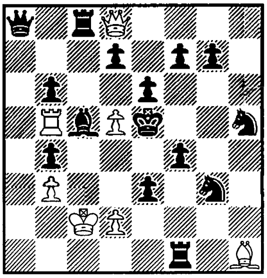
The latter can be carried out in four different ways:

(2a) indirect self-pin, by moving own King onto the pin-line;

(2b) indirect self-pin, by removal of an own piece off the pin-line;

(2c) direct self-pin, by capturing a front piece of opponent's battery aiming at own King;

(2d) directly, parrying opponent's check by moving an own unit on the checking line.



1208

JANEVSKI, Živko
Kotelec 1987

h#2 4111

1208: **1. ♔d4** ♕xb6 2. e5 ♖xb4# ◆ **1. f5** dxe6 2. dxe6 d4# ◆ **1. ♘e4** d4+ 2. ♔xd5 ♕xd7# ◆ **1. exd5** ♗e4 2. d4 ♕e7#.

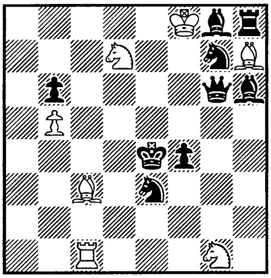
PINNING MATE

Mating move that simultaneously creates a pin and takes advantage of it in mating.

→ ***See also:*** *Pin-Mate.*

PIRAN THEME [H]

In the set play and solution mates are given by one and the same White piece using the pin of one and the same Black piece.



1209

BIŠĆAN, Dragutin
Problem 1959

h#2*

1209: *1... ♖d1 2. ♕f5+ ♘f6# ◆ **1. ♔d3** ♔e7 2. ♕e4+ ♘e5#.

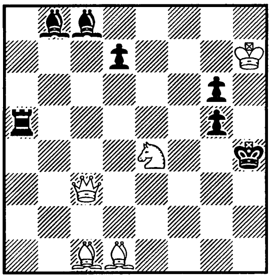
PIRRONE THEME

In the set play there are two pairs of black defences but only two mates for each pair. In the try play appears one and in the actual play the other pair of defences with same mates as in the set.

⧗ Santi Pirrone (1920-2006).

Pattern:

Pirrone					
1	~	a	b	c	d
*		A	B	A	B
X		A	B		
Y				A	B

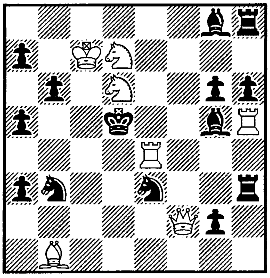


1210

PIRRONE, Santi
Europe Échecs 1962

#2

1210: *1... ♖e5/d6 2. ♕g3#, 1... ♗e5/d5 2. ♗xg5# ◆ **1. ♔g8?** ~ 2. ♕h8#, 1... ♖e5 2. ♕g3#, 1... ♗e5 2. ♗xg5#, 1... g4! ◆ **1. ♕f3!** ~ 2. ♕g4#, 1... d5 2. ♗xg5#, 1... d6 2. ♕g3#.



1211

ELLERMAN, Arnoldo
S. E. P. A. 1954

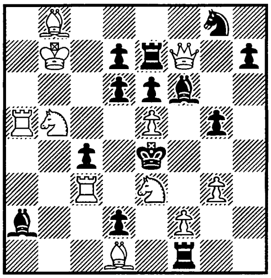
#2

1211: *1... ♘c5/♘c4 2. ♘f6#, 1... ♘d4/♘f5 2. ♖e5# ◆ **1. ♕f8?** ~ 2. ♕a8#, 1... ♘c5 2. ♘f6#, 1... ♘d4 2. ♖e5#, 1... ♗e6! ◆ **1. ♗a2!** ~ 2. ♕d2#, 1... ♘c4 2. ♘f6#, 1... ♘f5 2. ♖e5#.

PITUK THEME

After the key the black King has three thematic flights. In three variations these squares are cyclically controlled: one by an opened white line, one by selfblock and one is guarded on the mating move.

⧗ Alexander Pituk (1904-2002).



1212

PITUK, Aleksander
4.pr Népszava 1941

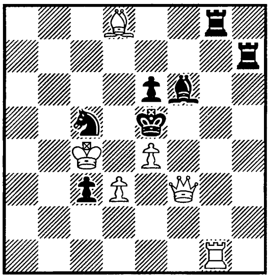
#2

1212: **1. ♘f5!** ~ 2. ♘bxd6#, 1... ♗xe5 2. ♗f3# (f5=A, e5=B, d5=C), 1... exf5 2. ♖e3# (f5=B, e5=C, d5=A) , 1... d5 2. ♗c2# (f5=C, e5=A, d5=B), (1... ♔d5,♔xf5,♔xe5 2. ♘bxd6#) ◆ A = opened line ◆ B = selfblock ◆ C = guard.

PLACHUTTA INTERFERENCE

An interference of a line-piece by a like-motion piece of the same color caused by the sacrifice on the intersection square. The complete form involves a preliminary critical move of the interfered piece. The exploitation of the sacrifice takes two moves (compared to one in Nowotny interference which can be exploited immediately).

⧗ Josef Plachutta (1827-1883).

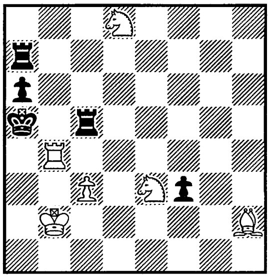


1213

PLACHUTTA, Josef
Leipziger Illustrierte Zeitung 1858 / (v)

#3

1213: **1. ♖g7!**, 1... ♖hxg7 2. ♕g3+ ♖xg3 3. ♗c7#, 1... ♖gxg7 2. ♗c7+ ♖xc7 3. ♕g3#, (1... ♔d6 2. e5+).



1214

CHÉRON, André
Le Journal de Leysin 1933

#5

1214: **1. ♗d6!** ~ 2. ♗xc5 ~ 3. ♘c6#, 1... ♖c8 2. ♗b8 ♖d7 3. ♗c7+, 3... ♖dxc7 4. ♘c4+ ♖xc4 5. ♘b7#, 3... ♖cxc7 4. ♘b7+ ♖xb7 5. ♘c4# ◆ Plachutta after critical moves of both black Rooks.

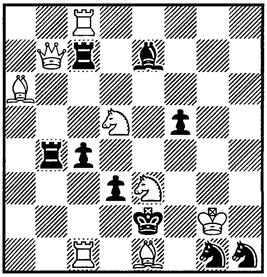
★ **Other examples:** 99, 311.

→ ***See also:*** *Holzhausen Interference; Wurzburg-Plachutta Interference.*

PLACHUTTA, AZERBAIJAN

White has a thematic try that threatens two mates. Black parries both by opening with a Pawn lines of two like-moving pieces. In the solution White captures the Pawn, but Black's re-captures are not followed by threat mates but instead White ex-decoys the black pieces in order to give new mates.

1215: **1. ♘e~ ?** (2. ♘f4,♘c3#), 1... c3! ◆ **1. ♘xc4!** (2. ♘c3,♘f4#), 1... ♖cxc4 2. ♕xe7+ ♖e4 3. ♖c2#, 1... ♖bxc4 2. ♕b2+ ♖c2 3. ♕e5#.



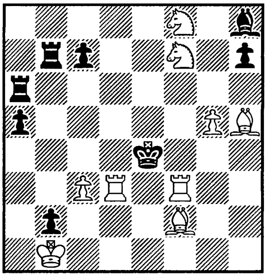
1215

EYVAZOVA, Zuleikha
Shakhmaty 1978

#3

PLACHUTTA, BRUNNER

White interference at the intersection of two lines controlled by two like-moving black units. When Black captures the white man, the black units are decoyed like in Plachutta interference, and still further to unfavourable squares in a manner reminiscent of the *Brunner-Nowotny* (Nowotny, Brunner) theme.



1216

BRUNNER, Erich
Basler Nachrichten 1921

#4

1216: 1. ♗g4? ♖b5! ◆ 1. ♘e6? ♖xe6 2. ♗g4 ♖b5! ◆ 1. ♗**b6!** (2. ♘e6/♗g4), 1... ♖bxb6 2. ♘e6 ♖xe6 3. ♗g4 (4. ♗f5#) ♖e5(f6) 4. ♖d4#, (1... ♖axb6 2. ♗g4 ♖b5 3. ♘e6 ~/♗d4 4. ♖fe3/♖xd4#).

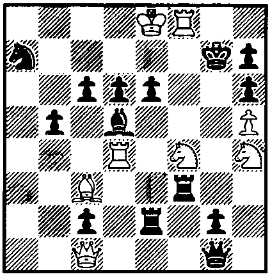
→ ***See also:*** *Brunner Interference.*

≡ **Alias:** Brunner-Plachutta.

PLACHUTTA, CYCLIC

A white piece sacrifices itself on the intersection of three black units. By capturing the white piece, unit ***A*** interferes with ***B*** and ***C***, unit ***B*** with ***C*** and ***A***, and unit ***C*** with ***A*** and ***B***. Realization requires a multiple threat (due to a white piece on the intersection square, see related example **918**, which, however, shows a different theme).

1217: **1.** ♕**e3!** (2. ♖~#), 1... ♕xe3 2. ♖a4+ ♕xc3 3. ♖xa7#, 1... ♖exe3 2. ♖xd5+ ♖xc3 3. ♘xe6#, 1... ♖fxe3 2. ♖d3+ ♖e5 3. ♖g3#.



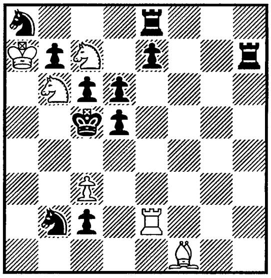
1217

ROTENBERG, Jacques ; LOUSTAU, Jean-Marc
4985. Die Schwalbe 1985

#3

PLACHUTTA, FINNISH

Logical combination: In the try, White plays his key-piece at random so that he has two threats; Black refutes both by moving a Pawn that stands on the intersection of two black line pieces of like motion, thus opening two lines simultaneously. In the solution the white key-piece sacrifices itself, capturing that Pawn, and as Black accepts the sacrifice, White can carry out both his threats in turn the same way as in normal Plachutta interference.

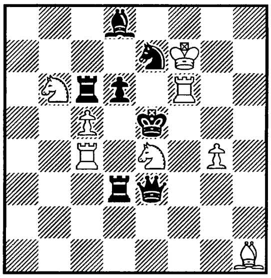


1218

SOLA, Pentti
The Problemist 1935

#3

1218: **1.** ♖~? e~! ◆ **1.** ♖**xe7!** (2. ♘d7/♘e6#), 1... ♖hxe7 2. ♘e6+ ♖xe6 3. ♘d7#, 1... ♖exe7 2. ♘d7+ ♖xd7 3. ♘e6#.



1219

KOZDON, Baldur
1.hm Novi Temi 1973

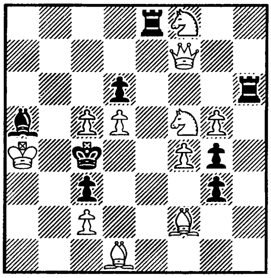
#3

1219: 1. ♘e~? dxc5! ◆ **1.** ♘**xd6!** (2. ♖e6/♘d7#), 1... ♖dxd6 2. ♖e6+ ♖xd7 3. ♘d7#, 1... ♖cxd6 2. ♘d7+ ♖xd6 3. ♖e6# ◆ (1... ♕f3 2. ♗xf3).

→ ***See also:*** *Nowotny, Finnish.*

PLACHUTTA, IDEAL

After the thematic sacrifice White threatens a third mate, and the thematic Plachutta interference continuations follow black captures on the thematic square.



1220

BERKENBUSCH, Helmut
Die Schwalbe 1936

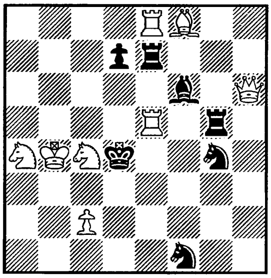
#3

1220: **1. ♘e6!** (2. ♘e3#), 1... ♖hxe6 2. ♗e2+ ♖xe2 3. ♘xd6# (2... ♔xd5 3. ♕b7#), 1... ♖exe6 2. ♘xd6+ ♖xd6 3. ♗e2# (2... ♔xd5 3. ♕b7#), (1... ♔xd5 2. ♕b7+ ♔xe6 3. ♘d4/♘g7#).

≡ **Alias:** Vornehme Plachutta (Ger.).

PLACHUTTA, LATVIAN

The sacrificial piece is already standing on the thematic square. White threatens two mates, and Black defends by capturing on the thematic square. The continuations that follow may be different than the original threats.



1221

EYVAZOVA, Zuleikha
Revista Română de Şah 1978

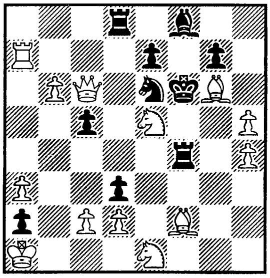
#3

1221: **1. ♘c3!** (2. ♘e2/♘b5#), 1... ♖exe5 2. ♗c5+ ♖xc5 3. ♖e4#, 1... ♖gxe5 2. ♕f4+ ♖e4 3. ♕d6#, (1... ♘xe5 2. ♕xf6).

PLACHUTTA, ORTHO-CRITICAL

Prior to the thematic interference White (or Black in defence) decoys one or both thematic pieces over critical square.

1222: **1. ♖a4!** (2. ♖xf4#) ♖xa4 2. ♘1xd3 (3. ♕f3+,♘xc5) ♖xd3 3. ♗d4! ♖dxd4,♖axd4 4. ♕e4,♕d5 ♖xe4,♖xd5 5. ♘d7,♘g4#.



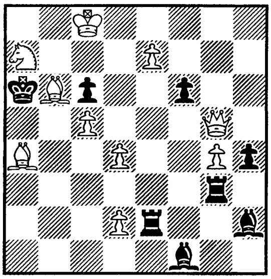
1222

KOHTZ, Johannes ; KOCKELKORN, Carl
Bayersdorfbuch 1902 / dedicated to A. Bayersdorfer

#5

PLACHUTTA, PRIMARY

A Plachutta interference, which is primarily utilized. The ordinary Plachutta has secondary interference(s).



1223

ZEPLER, Erich
Deutsches Wochenschach 1918

#3

1223: **1. ♘xc6?** ~ 2. ♘b4/♘b8#, 1... ♖b3! ◆ **1. ♗xc6?** ~ 2. ♗b5/♗b7#, 1... ♖xe7! ◆ **1. ♕e3!** (2. ♘xc6/♗xc6), 1... ♖exe3 2. ♘xc6 ~ 3. ♘b4/♘b8# and ♜g3 cannot parry any more, 1... ♖gxe3 2. ♗xc6 ~ 3. ♗b5/♗b7# and b♖e2 cannot parry any more.

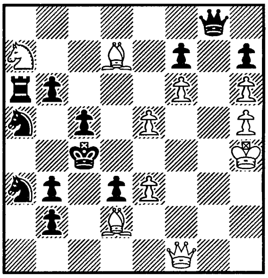
PLACHUTTA, ROMANIAN

Like the normal Plachutta interference, but White's threats are different than the continuations after Black has captured the thematic piece. See example **1221** under Plachutta, Latvian.

PLACHUTTA, WHITE

Mutual interference between white pieces of like motion forced by a Black's sacrifice on the intersection square. The combination often remains virtual and defeats White's try as in **1224**.

1224: **1. ♕h1?** ♕a8! 2. ♕xa8 **♘c6!** 3. ♕xc6 ♘c2! 4. ♗b5??, 3. ♗xc6? ♖xa7! 4. ♕d5?? ◆ **1. ♕f3!** ~ 2. ♕e4#, 1... ♕a8! 2. ♕f4+ ♔d5 3. ♗f5 c4 4. ♕d4# (2. ♕xa8? ♘c6!), (1... ♘c6 2. ♗xc6, 1... ♕g6 2. hxg6, 1... ♕g2 2. ♕xg2, 1... ♕g3+/♕g4+/♕g5+ 2. ♔x♕).



1224

ZEPLER, Erich
Teplitz-Schönau Congress Book 1923 / (v)

#4

PLAGIARISM

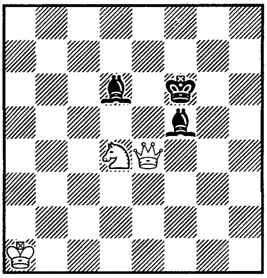
"A composer should not submit for publication a problem which he knows to be completely anticipated. If he does so, he is quilty of plagiarism, the problemist's most serious crime." (John M. Rice).

PLAN

Premeditated logical movement of chessmen with the aim of attacking the enemy or defending and bringing the play to the desired conclusion (White wins, draws, [self]mates in n moves).

PLATZWECHSEL IN MATES

Exchange of places of pieces that contribute to the mating position.



1225

NIEMANN, John
feenschach 1972

h#2 2111

1225: 1. ♗e6 ♕f3+ 2. ♔e5 ♘c6# ◆ **1. ♗f4** ♕c6+ 2. ♔e5 ♘f3#.

≡ **Alias:** Platzwechsel im Mattbild (Ger.).

PLATZWECHSEL THEME

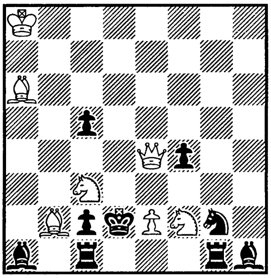
In the course of the solution two pieces of the same or different colour exchange their places.

★ **Other examples:** 863, 1367.

→ ***See also:*** *Roven Theme.*

≡ **Aliases:** Exchange of Places; Interchange.

1226: 1. ♕f3! ~ 2. ♘fe4+ ♔e1 3. ♕f2#, 1... ♔e1 2. e4 ~ 3. ♕e2#, 1...♖c(g)f1 2. ♘ce4+ ♔e1 3. ♕c3#.



1226

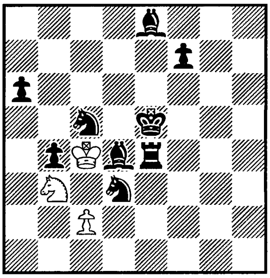
STOŠIĆ, Miroslav
Probleemblad 1974

#3

PLATZWECHSEL, CYCLIC [H]

1. Three or more pieces cyclically change their places in a single line of play. See **1227** and **1228**.

2. In three (or more) phases three pieces in cyclic pairs exchange their places. See **1229**.

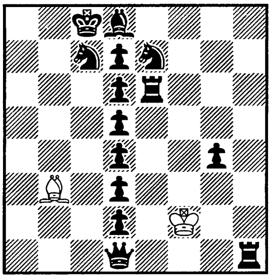


1227

ONIŢIU, Valerian
1026. Kieler Neueste Nachrichten 11.8.1935

h#4

1227: 1. ♘d7 ♘a1 2. ♗c5+ ♔b3 3. ♔d4 c4 4. ♘7e5 ♘c2#. ◆ Both white and black Platzwechsel-cycle ab-bc-cd-da.



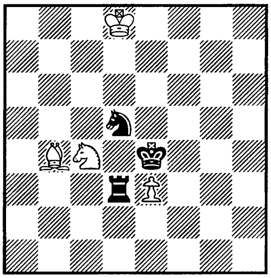
1228

KUNER, Hans-Theo
2.pr feenschach 1951 / (v)

ser-h#14

1228: 1. ♖h8 2. ♕h1 3. d1♖ 4. d2 5. d3 6. d4 7. d5 8. d6 9. ♔d7 10. ♘c8 11. ♖e7 12. ♘e6 13. ♗c7 14. ♖d8 ♗a4#. ◆ A record achievement: Platzwechel of 13 black pieces!

1229: a) **1. ♘c3+** ♗d6 2. ♔d5 ♔d7 3. ♘e4 ♘b6# ◆ b) **1. ♘f4+** ♔f6 2. ♖d5 ♗c5 3. ♘d3 ♘d2# ◆ c) **1. ♖d4** ♗d2 2. ♔d3 ♔d1 3. ♖e4 ♘b2# ◆ Platzwechsel: ab-bc-ca.



1229

MASLAR, Zdravko
2.hm Schach-Echo 1980

h#3 b) ♔d8→g6
c) ♔d8→c1

PLATZWECHSELMÄRCHEN [F]

Fairy condition. Two black men simultaneously threatened by the same white man swap places as their counter-move.

⌛ Invented by K. Schreinzer in 1926.

PLAY

In the context of chess problems, the word has no specific meaning. It can refer loosely to "moves", "variations", "maneuvers", "strategy", "content", etc.

→ ***See also:*** *Direct Play; Help Play.*

PLAY, CONGRUENT

Two pieces of opposite colours describe matching shapes. For instance in four variations of **398** the black *Rook's cross* (Cross, Rook) is answered by a white King's cross.

PLAY, QUIET

Any or most of White's moves in a three- or moremover direct mate problem or study do not give check or capture.

PLUG

A technical piece that had to be used to keep the composition sound. It may prevent another piece from arriving to certain square (e.g. to avoid the possible cook or defence which leads to a dual mate); or its purpose may be to block the opponent's Pawn in a zugzwang position; it may also be a blocked Pawn that prevents a tempo move by the blocking piece; and so on...

For instance in **407** the plugs in view of ♜c8, ♞a8 and ♟d7 prevent the unwanted moves of the ♞b6.

Another case is **558** where the black ♟d2 stops the refutation 1.♖e3 ♘d2! 2.?; the same problem would have been cooked by a tempo move 1.♗g1 if there were not a plug on h3.

PLUS FLIGHT

Essentially same as King's Cross theme, i.e. King's moves to all four adjacent orthogonal/lateral squares. The term "plus-flight" refers directly to the flight-squares that are available to the King, whereas King's Cross may denote the King's moves in general.

POCKET CHESS [F]

Fairy condition. Each side has one or more pieces "in the pocket". A type and number of pocket-pieces that either side has must be specified in the stipulation. Either side on its move can pick a piece from the pocket and place it on any square (except that Pawns cannot be placed on 1st and 8th rank). The piece can give a check or even a mate to the enemy King. A Rook placed in its game-array corner may castle according to normal rules – as if it had been there all the time.

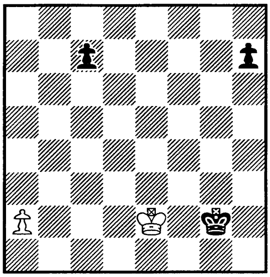
POINT OF REST

The square where a piece which is overloaded with the obligation of guarding two or more weak points, when forced to move, can safely stop retaining all the guards.

POLERIO'S POSITION [E]

Both side's edge Pawns promote on the opposite corners of the board and, even when promoting a move later, the one who gives check wins, because his King is close enough to assist in a mating attack.

⌛ Giulio Cesare Polerio (1548-1612).



1230

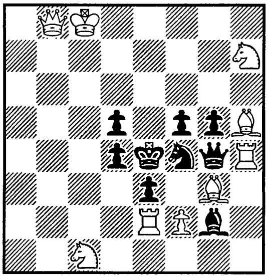
POLERIO, Giulio Cesare
ca. 1590

+ BTM

1230: 1... h5 2. a4 h4 3. a5 h3 4. a6 h2 5. a7 h1♕ 6. a8♕+ ♔g1 7. ♕a1+ ♔g2 8. ♕g7+ ♔h2 9. ♕h6+ ♔g2 10. ♕g5+ ♔h3 11. ♕h5+ ♔g2 12. ♕g4+ ♔h2 13. ♔f2 +–.

POLISH RUKHLIS THEME

Two thematically distinct groups (pairs, triplets, etc.) of variations are met with the same set of mates. A kind of transfer of mates within one phase.



1231

VUKČEVIĆ, Milan
6.pl Belgrade – Bucharest 1961

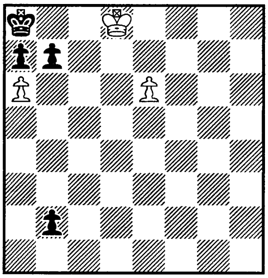
#2

1231: 1. ♕b4! ~ 2. ♖xe3#, 1... ♔e5,♔f3 2. ♕e7, ♘xg5#, 1... ♕xe2,♘xe2 2. ♕e7,♘xg5#.

POLISH THEME [E]

Fight of two Queens in an endgame.

⧗ The theme is based on the study by J. Joseph in 1922. Problem **1232** is from a TT of *"Szachy"* 1964, and the set theme was based on Joseph's study.



1232

PROSKUROWSKI, Wlodzimierz
1-2.pr TT Szachy 1964

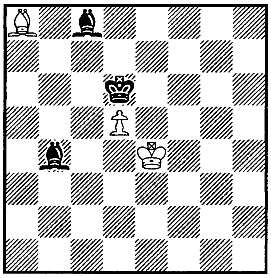
+

1232: 1. e7 b1♕ 2. e8♕ ♕h7 3. ♔c8 ♕g7 (3... ♕e4 4. ♔c7+ ♕xe8 5. axb7#) **4. ♕d8 ♕f7 5. ♕h8 ♕e7 6. ♕g8 bxa6 7. ♕g2+ ♕b7+ 8. ♕xb7#** +–.

POLISH TYPE

Twin that is created by changing the colors of all the pieces on the board. It is desirable to attain maximal economy of all pieces (even including Pawns) in mates which would be then – ideal mates, but this is not an explicit thematic requirement.

1233: a) **1.** ♔d7 d6 2. ♗a5 ♔d5 3. ♗d8 ♗c6# ◆ b) **1. d4** ♔e7 2. ♔e5 ♗e6 3. ♗e4 ♗d6#.



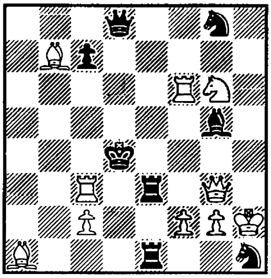
1233

TURA, Waldemar
1.pr Wola Gulowska 1988 / TT

h#3 b) change the color of men

POLTAVA THEME

In a direct mate or selfmate twomover, a try with a threat on the square *A* is refuted by a black piece which moves to the square *B*. White's key move (or yet another try) is to the square *B*, resulting again with a threat from the square *A*.



1234

SLESARENKO, Anatoly
1.pr Croatian TT 2000

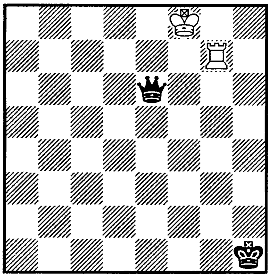
#2

1234: **1.** ♘e5? ~ 2. ♖c4#^{A}, 1... ♖xc3 2. ♕xc3#, 1... c6!^{B} ◆ **1.** ♖fc6!^{B} ~ 2. ♖6c4#^{A}, (1... ♕d5 2. ♖3c4#, 1... ♖xc3 2. ♕d3#, 1... ♔d5 2. ♖d6#, 1... ♔e4 2. ♕e5#).

PONZIANI POSITION [E]

A special case in ♔+♖ vs ♚+♛ ending when the stronger side cannot escape the *perpetual check* (Check, Perpetual) because of the bad position of its Queen.

⧗ Domenico L. Ponziani (1719-1796).



1235

PONZIANI, Domenico L.
Il Giuoco Incomparabile degli Scacchi 1782

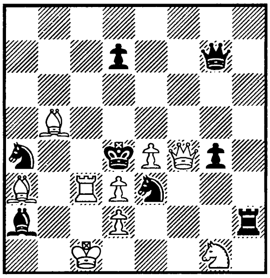
=

1235: 1. ♖**h7+** ♔g2 2. ♖g7+ ♔f3 3. ♖f7+ ♔g4 4. ♖g7+ ♔f5 5. ♖f7+ ♔g6 6. ♖g7+ ♔h6 7. ♖h7+ ♔xh7 =.

POPOVSKI THEME

In a twomover thematic mates from the set play appear as threats after the key.

⧗ Aleksandar Popovski (1932).



1236

POPOVSKI, Aleksandar
2.pr Novi Temi 1974-75

#2

1236: 1... ♕e5 2. ♕xe3#, 1... d5 2. e5#, 1... ♘xc3 2. dxe3# ◆ **1.** ♖**c5!** ~ 2. ♕xe3,e5,dxe3#, etc.

PORRECA'S SYSTEM OF CLASSIFICATION [E]

In *"Studi Scacchistici"* (Milano 1967), a collection of 484 Soviet studies, Giorgio Porreca included his own classification of studies. It fell into seven main caterories: "Checkmate", "Stalemate", "Repetition of moves", "Win of material", "Promotion", "Tempi" and "Geometrical maneuvres". These were further broken down into 30 sub-categories.

→ ***See also:*** *Harman Index and System of Classification; Korol'kov's System of Classification; Troitsky's System of Classification.*

POSEIDON [F]

Fairy piece. Belongs to the Marine Pieces group. Moves without capturing like a King and captures adjacent pieces like a Locust.

POSITION

A sensible arrangement of pieces on the board, which is in problem chess associated with a certain stipulation.

POSITION, SHIFT OF

1. A method of creating a twins by moving all pieces a certain number of squares to any direction.

2. One way in which an author is trying to find the optimal setting for his composition before publication.

→ ***See also:*** *Rotations Twins Theme.*

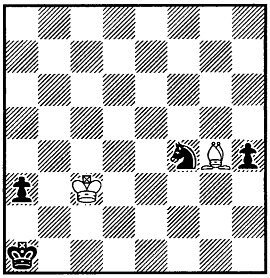
POSITIONAL ADVANTAGE [E]

A better arrangement of pieces for one side when there is balanced material (i.e. equal power for both sides).

A positional advantage of one side in the main line of an endgame study does not automatically mean a win, unless it can be proven with unique moves that the advantage leads to a win against best defence of the opponent.

POSITIONAL DRAW [E]

An endgame where a draw is reached by the repetition of moves, because there is a position in which the stronger side cannot use its overwhelming advantage due to positional factors, such as: fortress, blocked position, pinning, perpetual or alternate attack, vulnerability of pieces, restricted mobility of black pieces etc.

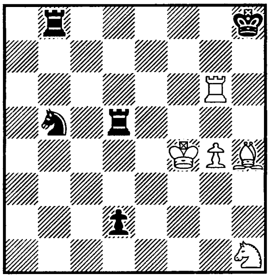


1237

DEL RIO, Ercole
Sopra il Giuoco degli Scacchi 1750

=

1237: 1. ♔b3 a2 2. ♔c2 h3 3. ♗f3 h2 4. ♗a8 ♘e2 5. ♗b7 ♘g3 6. ♔c1! h1♕+ 7. ♗xh1 ♘xh1 8. ♔c2= ◆ Del Rio was first to point out that the final position is draw, because ♞ cannot lose a tempo (make a waiting move) to drive ♔ off c2 and c1.



1238

VINICHENKO, Vladimir
4.pr Shakhmaty v SSSR 1991

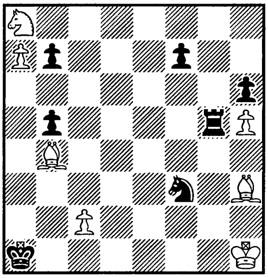
=

1238: **1. ♗f6+ ♔h7 2. ♖g7+ ♔h6 3. ♘f2 ♖h8** (threatened 4. g5+ ♔h5 5. ♖h7+ ♔g6 6. ♖g7+ ♔h7 7. ♖h7+ =) **4. g5+ ♔h5 5. ♖b7 ♘d6 6. ♖d7 ♖g8 7. ♖h7+ ♔g6 8. ♖h6+ ♔f7 9. ♖h7+ ♔f8 10. ♖d7!** (10. ♘d1? ♘f7–+) **d1♕ 11. ♘xd1 ♖xd1 12. ♔f3 ♖d5 13. ♔e2 ♖g6 14. ♔e1!** (14. ♔f1? ♘c4 15. ♖xd5 ♘e3+) **♖g8 15. ♔e2** =, positional draw with restriction of black pieces.

★ **Other example** 488.

POSITIONAL DRAW, AVOIDANCE OF [E]

Black, being materially or positionally inferior, seeks rescue in a positional draw. Preventing this is the main motive of White's play.



1239

ARESTOV, Pavel
2.pr Shakhmatnaya komposizitsiya 1999

+

1239: **1. ♗g2!** (Try: 1. ♗c5? ♖xc5 2. ♘b6 [2. ♘c7 ♖xc2... 4. ♕h8+ ♔b3 5. ♗g2 ♖c1+ 6. ♗f1 ♖c2 =] ♖g5 3. a8♕+ ♔b1 4. ♗g2 ♖xh5+ 5. ♗h3 ♖g5 6. ♗g2 ♖h5+ =) **♖xh5+ 2. ♗h3 ♖g5 3. ♗c5 ♖xc5 4. ♘c7!** (4. ♘b6? ♖g5 5. a8♕+ ♔b1 6. ♗g2 ♖xh5+ 7. ♗h3 ♖g5 =) **♖xc2 5. a8♕+** (5. ♗g2? ♖c1+ 6. ♗f1 ♖xf1+ 7. ♔g2 ♖g1+ 8. ♔xf3 ♖g8 =) **♔b2 6. ♕h8+ ♔b3 7. ♗g2 ♖c1+ 8. ♗f1 ♖c2 9. ♕xh6** +–.

≡ **Alias:** Avoidance of Positional Draw.

POST-KEY PLAY

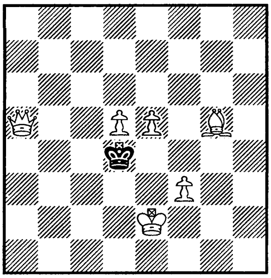
The play following the key, that is, the lines of play which fulfill the stipulation of the problem. This is opposed to set play and virtual play (both of which may also be important elements in the attractiveness of a problem). (Definition from FIDE Album.)

POVENETS THEME

In a threemover White gives mates with two or more pieces on same square.

→ ***See also:*** *Hartong Theme.*

1240: **1. ♕b5!** (~), 1... ♔c3 2. ♗c1 ♔c2/♔d4 3. ♕b2/♗b2#, 1... ♔xe5 2. ♕c6 ♔f5/♔d4 3. ♕f6/♗f6# ◆ 2x2 squares.



1240

DEMIDYUK, Stepan
1.hm Kareliya sportivyana 1995

#3

POWER CHESS [F]

Fairy condition. In response to a black move White takes a series of moves, the number of which is defined by the length of black move. The length of the movement by one square, either in orthogonal or diagonal direction, is equal to 1; stroke length of Knight's move is also equal to 1.

PRAWN [F]

Fairy piece. Belongs to the *Marine Pieces* group. Moves like a Pawn and captures like a *Pawn-Locust* (*Locust*).

PRE-CORRECTION

According to Nanning and Koldijk (*"Thema-Boek"*, 1948) one of three types of Correction Play. By its nature nothing but a Total Dual Avoidance.

PRENTOS THEME [R]

Ceriani-Frolkin (*Ceriani-Plaksin-Frolkin Theme*) piece that is captured by an officer (i.e. not by a Pawn).

⧗ Kostas Prentos (1966).

PREPARATORY COMBINATION

An English equivalent to German's *"Vorbereitungskombination"*. It is an indirect combination consisting of the main plan, which is manifested in the thematic try, of preparatory maneuver(s) (foreplan(s)), after which the main plan can be executed. It can be re-phrased as the solution of a logical foreplan-problem. The topic is discussed in detail under Logical combination.

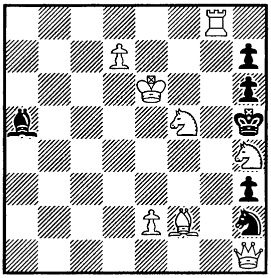
PRESSBURGER KING [F]

Fairy piece, white Super-Transmuting King. King which definitively takes the nature of the checking piece (and thus loses his royal status).

PRESTIGIACOMO THEME

White has *n* (at least two) tries, for which Black has different refutations. In the solution White threatens *n* mates, which Black separates with the refutations. There is equal number of the threat mates of the tries and the mates of the *actual play*, but they need not have anything else in common.

⧗ Giovanni Prestigiacomo (1921).



1241

IVANA, Dumitru C.
5.pr Sinfonie Scacchistiche
1969

#2

1241: **1. ♕a8?** (2. ♕e8#) ♗d8! ◆ **1. ♕c1?** (2. ♕xh6#) ♗d2! ◆ **1. ♕g1?** (2. ♘g7#) ♗c3! ◆ **1. ♕e4?** (2. ♘g3#) ♗c7! ◆ **1. ♕d5!** ~ 2. ♘e7/♘e3/♘d4/♘d6#, 1... ♗d8 2. ♘e7#, 1... ♗d2 2. ♘e3#, 1... ♗c3 2. ♘d4#, 1... ♗c7 2. ♘d6#, (1... ♘f3 2. ♕xf3#, 1... ♘g4 2. ♘g7#).

PRIORITY

Composer's right to authorship determined by the date of the first publication.

The first composer to express an idea as a published work is said to have the priority, even if the composition is not sound, or best version.

PRIZE

The highest rank in an *Award*.

PROBESPIEL

A German term for which has not (yet) been found an adequate English translation. Try in a logical problem: White's immediate attempt to carry out his *main plan* (basic plan, *Hauptplan*, *Grundplan*). It fails due to an obstacle (*Hindernis*), which may be an advantegous feature in Black's position, or some impediment in White's own position. Therefore, a *foreplan* is needed, or White has to choose the correct plan between several promising possibilities.

PROBLEM

A composed position with a task that has to be accomplished, such as how to achieve mate in a specified number of moves.

The term has been employed in Britain since the early 19th century to denote chess compositions. In 1827, William Lewis published a book titled *"Chess Problems"*, which may be the first time the term was used in a source intended for larger readership. From English the word spread gradually to other related languages, replacing a wide variety of terms that had been used before. In general, the term is not used for endgame studies.

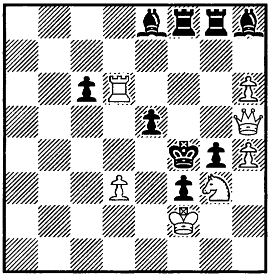
→ ***See also:*** *Composition.*

PROBLEM BUILDING

In the first half of the 19th century (and much earlier) many problems had often a clumsy and forced introduction of one or, in worst case, several moves, or otherwise thematically irrelevant mate-delaying move(s), which prolonged the solution and added nothing to the core idea (theme) of the problem. An example is Loyd's Organ Pipes twomover **1116**, which was originally a threemover (**1242**), i.e. a built-in 2-mover!

Loyd himself in his *"Chess Strategy"* (1878) writes:

"It is a great blunder with many composers to desire to lengthen out their problems, and this popular error has given rise to a system of *building up* problems of many moves upon what are in reality but a two or three-move themes."



1242

LOYD, Samuel
Chess Monthly 1957

#3

1242: 1. ♖**d4+!** exd4 2. ♕**c5** (~) etc.

PROBLEM, CONDITIONAL [F]

Problem with additional condition(s) which does not belong to the standard chess rules, like: mate on the dictated square, mate in exact number of moves, capture or immobilization of specified piece, etc.

PROBLEMIST

A person who is interested in and has some knowledge of chess problems (studies) and may solve, study and even compose them.

PROGRESSIVE CHESS [F]

A variant of chess in which the first player makes one move, the other two moves, the first three moves, and so on. The check can be given only with the last move of the series, and it must be parried by the first move of the sequence. Normal rules of chess apply.

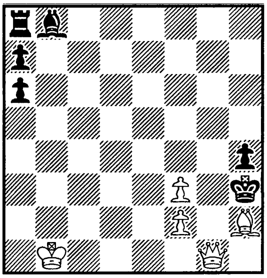
⧗ Invented by Evgeniy Znosko-Borovsky (1884-1954) in 1947.

PROGRESSIVE SEPARATION

Gradual elimination, one by one, of three or more *primary threats* (*Threat, Primary*) so that each next defence in the logical order prevents one mate more. Once eliminated a mate never recurs in the thematic sequence of variations. Optionally (and preferably) in addition to these there should be at least one black defence which prevents all threats and introduces a new mate.

Pattern:

Progressive Separation						
1	~	a	b	c	d	(e)
X	ABCD	ABCD	ABC	AB	A	(E)



1243

STOCCHI, Ottavio
Il Due Mosse 1954

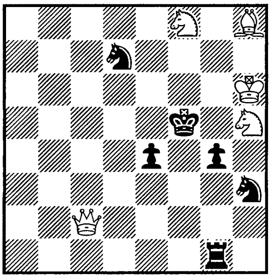
#2

1243: 1. ♕h1! ~ 2. ♗g3/♗f4/♗e5/♗d6/♗c7/♗xb8#^{ABCDEF}, 1... a5 2. ABCDEF, 1... ♗c7 2. ABCDE, 1... ♗d6 2. ABCD, 1... ♗e5 2. ABC, 1... ♗f4 2. AB, 1... ♗g3 2. A, 1... ♗xh2 2. ♕f1#^{G} ◆ Separation of 6 primary threats.

→ ***See also:*** *Combinative Separation.*

PROGRESSIVE SEPARATION, SECONDARY

Gradual elimination, one by one, of three or more *secondary threats* (*Threat, Secondary*) so that each next defence in the logical order prevents one mate more. Once eliminated a mate never recurs in the thematic sequence of variations. Optionally (and preferably) in addition to these there should be at least one black defence which prevents all threats and introduces a new mate.



1244

HARTONG, Jan
1 pr Il Due Mosse 1953

#2

1244: 1. ♕c7! ~ 2. ♕xd7#, 1...♘d~(=♘b8) 2. ♕a5/♕e5/♕c5/♕f7/♕h7#^{ABCDE}, 1... ♘c5 2. ♕e5/♕xc5/♕f7/♕h7#^{ABCD}, 1... ♘b6 2. ♕e5/♕f7/♕h7#^{ABC}, 1... ♘xf8 2. ♕e5/♕f7#^{AB}, 1... ♘e5 2. ♕xe5#^{A}, 1... ♘f6 2. ♘g7#^{F} ◆ etc.

→ ***See also:*** *Combinative Separation, Secondary; Progressive Separation.*

PROGRESSIVE TWINS

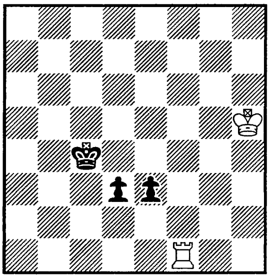
A type of *twinning* for creating additional positions. Each adjustment specified to produce position (b), (c), etc. is applied to the starting position of the previous part (rather than the initial diagram, as in normal twinning). Thus, to set up position (b), make the specified change to the diagram as usual, but to set up part (c), start from position (b) and make the further specified change, and so on.

PROKEŠ' MANEUVER [E]

Black has two united Pawns on the 2nd rank, white King threatening one of them, but the other Pawn threatens a white Rook. The Rook rescues itself by sacrificing to the black King, giving the white King time to stop the Pawns from promoting.

⧗ Ladislav Prokeš (1884-1966).

1245: 1. ♔g4 e2 (1... d2 2. ♔f3 ♔d3 3. ♖a1 e2 4. ♖a3+ ♔c2 5. ♖a2+ ♔c1 6. ♖a1+ ♔b2 7. ♔xe2=) 2. ♖c1+ ♔d4 (2... ♔b3 3. ♔f3 d2 4. ♖b1+ ♔c2 5. ♔xe2; 2... ♔d5 3. ♔f3 d2 4. ♖c5+ ♔xc5 5. ♔xe2) 3. ♔f3 d2 4. ♖c4+ ♔d3 5. ♖d4+ ♔xd4 6. ♔xe2 ♔c3 7. ♔d1 ♔d3 stalemate.



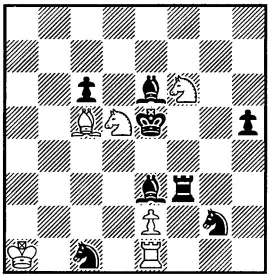
1245

PROKEŠ, Ladislav
sp.cm Schackvärlden 1939

=

PROLONGED ALBINO THEME

Eight possible moves of a single white Pawn from its game-array position.



1246

JANEVSKI, Živko
1.cm Springaren 1988

h#2 4111

1246: 1. ♘d3 exd3 2. ♖f5 d4# ◆ 1. ♘h4 exf3 2. ♘f5 f4# ◆ 1. ♗xc5 e4 2. ♔d6 e5# ◆ 1. ♗f4 e3 2. ♗f5 exf4#.

→ ***See also:*** *Albino Theme.*

PROLONGED CROSS THEME

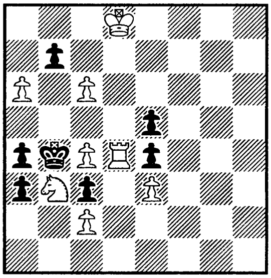
A piece makes a move to all four adjacent orthogonal squares and each time proceeds with a move to the next adjacent square in the same direction.

→ ***See also:*** *Cross Theme; Prolonged Star Theme.*

≡ **Alias:** Extended Cross.

PROLONGED PICKANNINY THEME

Eight possible moves of a single black Pawn from its game-array position.



1247

KOROLKOV, Vladimir A.; LOSHINSKY, Lev I.
3.pr Revista de Şah 1964

h#2 4111

1247: 1. bxa6 ♘c5 2. a5 ♘a6# ◆ 1. bxc6 ♘a5 2. c5 ♘c6# ◆ 1. b6 ♖xe4 2. b5 c5# ◆ 1. b5 ♖d7 2. bxc4 ♖b7#.

PROLONGED PLAY

The expression has negative connotations in chess compositions because it is a violation of the principle of *economy of time* (Economy). Prolonging defence, often Black's check or non-thematic sacrifice, refers to a move or a sequence of moves in a by-variation, the function of which is to ensure that mate is given in the stipulated number of moves. A study may also have a prolonged introduction, the play of which is crude or obvious.

PROLONGED STAR THEME

A piece makes a move to all four adjacent diagonal squares and each time proceeds with a move to the next adjacent square in the same direction.

→ ***See also:*** *Prolonged Cross Theme; Star Theme.*

≡ **Alias:** Extended Star.

PROMOTED FORCE

In an orthodox chess composition there can be four kinds of promoted force:

(1) In the initial problem position there is a piece that can only have come through promotion, so-called obtrusive force, e.g. a white dark-squared Bishop, with Pawns b2 and d2 still on their original squares;

(2) promoted force that adds the number of pieces from the game-array, for instance three Rooks or two light-squared Bishops of same color (non-standard material);

(3) pieces that promote during the course of solution;

(4) pieces the origin of which has been promotion, which can be deducted only by retrograde analysis, i.e. there is nothing in the position that suggests it is promoted force.

The pieces of group (3) and (4) are allowed, the pieces of group (1) are tolerated, although avoided, whereas the compositions of group (2) are rejected unless there is, say, a theme tournament for compositions with non-standard material.

For retro problems somewhat different conventions apply, although these still meet the standards set for orthodox problems.

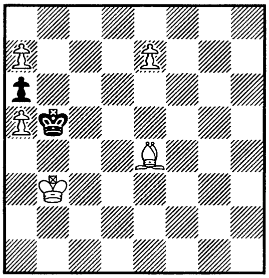
PROMOTING PIECE [F]

Fairy piece. May promote as the orthodox Pawn upon reaching the last rank.

PROMOTION

Promotion is a chess rule describing the transformation of a Pawn that reaches its eighth rank (i.e. white Pawn 8th and black Pawn 1st rank) into the player's choice of a Queen, Knight, Rook, or Bishop of the same color. The new piece replaces the Pawn on the same square and is part of the move. Promotion is not limited to pieces that have already been captured. Every Pawn that reaches its eighth rank must be promoted.

In some *fairy chess* variants or conditions these rules may be modified. For instance with *Single Box* condition promotion **is** limited to pieces that have already been captured



1248

SHINKMAN, William A.
Western Advertiser 1873

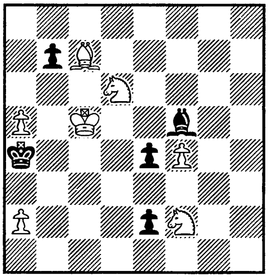
#3

1248: **1. e8♖!**, 1... ♔xa5 2. a8♘ ♔b5 3. ♖e5#; 1... ♔c5 2. a8♕ ♔d6 3. ♕c6#, 2... ♔d4 3. ♕a7# ◆ Perhaps the first 3/4-AUW in a direct-mate problem.

★ **Other examples:** 1002, 1025.

PROMOTION SQUARE SHIFT [E]

An endgame idea: White forces Black to shift the promotion square of its Pawn. May be a part of a draw or winning combination.



1249

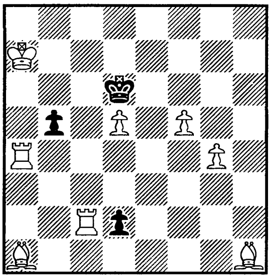
BREIDER, Bruno
Karjala 13.9.1934

=

1249: **1. a6 bxa6** (1... e1♕ 2. axb7 ♕xf2+ 3. ♔c6 ♕c2+ 4. ♔b6 ♕f2+ 5. ♔a6 ♕f1+ 6. ♔a7; 1... b6+ 2. ♔c6!) **2. ♗a5! ♔xa5 3. ♘d1!** (3. ♘c4+ ♔a4 4. ♘d1 exd1♘!–+) **exd1♕** (3... exd1♘ 4. ♘xf5 e3 5. ♘d4 ♘c3 6. f5 e2 7. ♘xe2=; 3... e1♕?? 4. ♘c4+ ♔a4 5. ♘db2#) **5. ♘c4+ ♔a4 5. ♘b2+ ♔a3 6. ♘xd1 =.**

PROMOTION, AIMLESS

A *promotion* that does not affect the position and the solution(s) in any way, but which the side on the move must do according to the laws of chess. Nevertheless, the piece which the Pawn promotes to must be selected carefully.



1250

JANEVSKI, Živko
Kotelec 1988

h#2 3111

1250: **1. d1♘** ♖e4 2. ♔xd5 ♖e6# ◆ **1. d1♗** ♖c3 2. ♔e5 ♖c6# ◆ **1. d1♖** ♗c3 2. ♔c5 ♗e5#.

★ **Other example** 859.

PROMOTION, CONDITIONED [F]

A fairy condition: when promoting with a capture a Pawn must promote to the piece of the same type as the one captured.

≡ **Alias:** Reinforced Promotion.

PROMOTION, DUPLEX [R]

Retro theme. Pawns of the same color are promoted into two identical pieces, which are captured in the future retro-play.

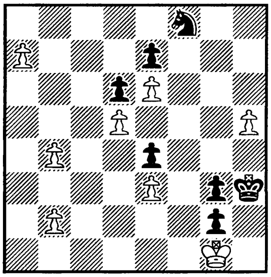
⧗ Invented by Luigi Ceriani (1894-1969).

PROMOTION, MINOR

Changing of a Pawn to a Rook, Bishop or Knight upon reaching the 1st or 8th rank. Promotion to Queen is not considered good in the early stage of a direct-mate problem, but a minor promotion has a certain appeal to solvers, especially when involving a well-hidden surprise element.

Since the famous 9-mover by Stamma from 1737 has proven dualistic, the Italian composer Ignazio Calvi may take the credit for the first correct compositions with minor promotions in 1836.

⧗ Ignazio Calvi (1797-1872).

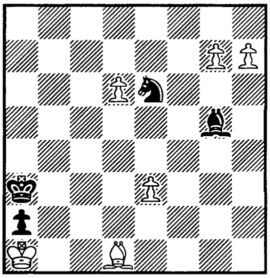


1251

CALVI, Ignazio
Le Palamède 1836

+

1251: 1. a8♖! ♘h7 2. ♖g8 ♘g5 (2... ♘f6 3. h6 ♘xg8 4. h7) 3. ♖xg5 +–. ◆ Perhaps the first correct orthodox composition with a Rook promotion.



1252

CALVI, Ignazio
Le Palamède 1836

+

1252: 1. g8♘ ♗xe3 2. h8♗! (2. h8♕? ♘d4 3. ♘e7 ♘c2+ 4. ♗xc2 ♗d4+ 5. ♕xd4 stalemate) **2... ♘d4 3. ♘e7 ♗d2 4. ♘d5** +– ◆ Two minor promotions (Knight and Bishop).

★ **Other examples:** 152, 445, 466, 655, 1067, 1151, 1395, 1423, 1439, 1470, 1672.

PROMOTION, TO FAIRY PIECE [F]

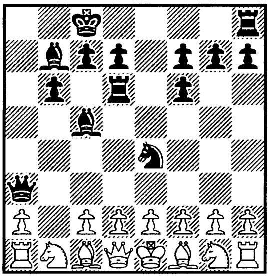
It is an unwritten rule that in *fairy chess* promotion to any orthodox piece is allowed, and also promotion to such a fairy piece that is on the board in the initial problem position.

PRONKIN THEME [R]

A theme in *proof game* retro problems. A promoted piece comes to the *home square* of a piece of its type and colour. Often this is combined with the *Phoenix theme*, which occurs twice in **1253**. More unusual is a non-Phoenix promotion, i.e. a promotion to a piece before another friendly piece of the same kind is captured.

⧗ Dmytro Pronkin (1960).

1253: 1. b4 ♘f6 2. ♗b2 ♘e4 3. ♗f6 **exf6** 4. b5 ♕e7 5. b6 ♕a3 6. bxa7 ♗c5 7. **axb8♗** ♖a6 8. ♗a7 ♖d6 9. ♗b6 ♔d8 10. ♗a5 b6 11. ♗c3 ♗b7 12. ♗b2 ♔c8 13. **♗c1** ◆ **1. ♘c3** ♘f6 2. ♘d5 ♘e4 3. ♘f6+ **exf6** 4. b4 ♕e7 5. b5 ♕a3 6. b6 ♗c5 7. bxa7 b6 8. **axb8♘** ♗b7 9. ♘a6 0-0-0 10. ♘b4 ♖de8 11. ♘d5 ♖e6 12. ♘c3 ♖d6 13. **♘b1**.



1253

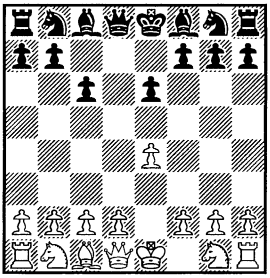
PRONKIN, Dmitro
1.pr Die Schwalbe 1985

PG 12.5 2 solutions

→ ***See also:*** *Anti-Pronkin Theme.*

PROOF GAME [F]

A type of problem in which the task of the solver is to construct a game with a given number of moves in which the final position is the one given by the composer. A kind of retrograde analysis. (Definition from *FIDE Album*.)



1254

ORBÁN, Tibor
cm Die Schwalbe 1976

PG 4

1254: In three moves it's simple: **1. e4** c6 2. ♗b5 e6 3. ♗xc6 dxc6 ◆ However in 4 moves is a little bit tricky: **1. e4 e6 2. ♗b5 ♔e7! 3. ♗xd7 c6 4. ♗e8! ♔xe8.**

PROTEAN MEN [F]

Fairy piece. **Protean man** obtains the value of the piece it captures.

Protean King obtains the movement potential of the man it captures. If it was a Pawn, the protean King has to promote when reaching the last file.

Protean Pawn (invented by T. R. Dawson) may obtain the value of the man it captures, but it is not forced to do so.

→ ***See also:*** *Frankfurt Chess.*

PROTOFORM

A term especially used in the New German (or logical) School, denoting the normal manner in which the combinations occur. Hence, a direct combination involves the deployment (*deploy*) of White's own pieces for the improvement of White's position, whereas an indirect combination involves the *decoy* of Black's pieces for the deterioration of Black's position. In addition to protoform, most combinations have their *antiform*, too, in which the course of events are reversed. Furthermore, some types of combinations can also be presented in a *hold-form* (*Halteform* or *Schwebeform* in German), in which White is aiming at retaining the advantage he has, or maintaining the disadvantage that Black has.

Other forms are Metaform, Paraform, Periform and Complete Antiform.

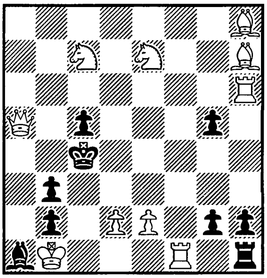
→ ***See also:*** *Logical Combination.*

≡ **Aliases:** Grundform (Ger.); Urform.

PRYTZ THEME [S]

In a *selfmate* White forces Black to open his mating batteries both by way of decoying his *front pieces* with check and by way of putting him in *Zugzwang*.

⧗ Rudolf Prytz (1899-1971).



1255

PRYTZ, Rud

Skakbladet 1937

s#3

1255: 1. ♘b5! (2. ♖c1+ bxc1♘,bxc1♗ 3. ♗d3+, ♘a3+), 1... g1♘ 2. ♖f4+ gxf4 3. ♖h4, 1... g1♗ 2. ♖f2 g4 3. ♖h4, 1... gxf1♘ 2. ♘f5 ~ 3. ♘e3+, 1... gxf1♗ 2. e3 ~ 3. d3+.

PSEUDO

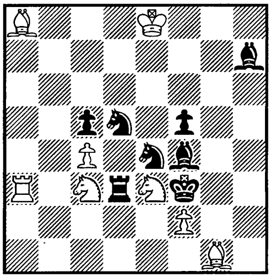
Not genuine form but having the appearance of certain theme, mechanism, or device etc. Although this term often has a connotation of "fraud", "fake", "deceive", in chess composition practice its usual meaning is: "looks like something that actually it isn't". For instance, in **1256** the physical *half-pin* of black Knights is only visual and doesn't produce a halfpin theme. Some experts termed this "pseudo halfpin". Analogously, it can be said that there is a "pseudo masked halfbattery" along the third rank, but it is not opened by removal of both white Knights as a *half-battery* should.

PSEUDO FORM

A term used mainly about themes with changed functions of moves in cases when the thematic play deviates from the *Protoform* in terms of Black's moves. They should not be confused with quasi-forms. The pseudo forms of many themes have an independent thematic status, and many of them are technically more challenging to realize than the original form.

PSEUDO HALF-PIN

The pieces of the half-pin are captured on their initial squares.



1256

FEATHER, Christopher J.

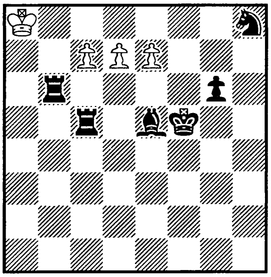
3.hm Schach-Echo 1977

h#2 2111

1256: 1. ♘exc3 ♘xd5 2. ♘e2 ♘f6# ◆ 1. ♘xe3 ♘xe4 2. ♘g4 ♘g3#.

PSEUDO PROMOTION

Twinning by replacement of an about-to-promote Pawn (i.e white on 7th or black on 2nd rank) with an *officer* of the same colour on its promotion square.



1257

ABDURAHMANOVIĆ, Fadil

3.pr Magyar Sakkélet 1979

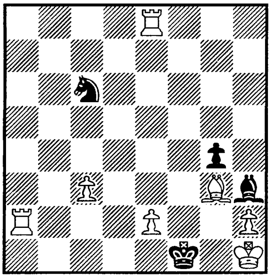
b) ♙e7→♘e8
c) ♙e7→♗e8
d) ♙e7→♖e8
e) ♙e7→♕e8

h#2

1257: a) **1. ♔e6** e8♕+ 2. ♔d6 d8♕# ◆ b) **1. ♔g5** d8♕+ 2. ♔h6 ♕h4# ◆ c) **1. ♖f6** d8♕ 2. ♔e6 ♕d7# ◆ d) **1. ♔f6** d8♕+ 2. ♔f7 ♕e7# ◆ e) **1. ♔f6** ♕xg6+ 2. ♔e7 d8♕#.

PSEUDO SELFMATE [S]

A selfmate which is actually masked *stalemate*.



1258

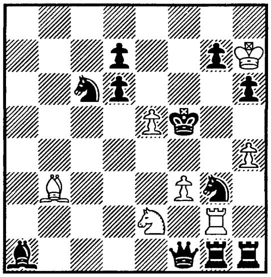
NANZ, Walter
Fata Morgana 1922

s#2

1258: *1... ♘d8 2♖(e)xd8, 1... ♘b8 2♖(e)xb8 ◆ etc. ◆ **1. ♖aa8!** (~), 1... ♘d8 2. ♖axd8, 1... ♘b8 2. ♖axb8, 1... ♘a5 2. ♖xa5, 1... ♘a7 2. ♖xa7, 1... ♘b4 2. cxb4, 1... ♘d4 2. cxd4, 1... ♘e5 2. ♖xe5, 1... ♘e7 2. ♖xe7 ◆ Grab theme ◆ Without the black Bishop this would be a "stalemate in 2" with the same solution except for always the same mate 2... ♗g2.

PSEUDO STOCCHI-BLOCKS

Multiple self-blocks on the same square **without** black dual avoidance.



1259

BAKCSI, György
1.pr Sahs 1961

h#2 3111

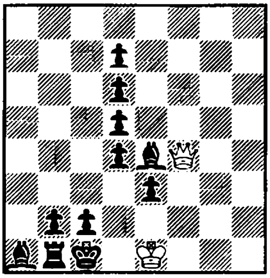
1259: 1. ♘xe2 ♖xg7 2. dxe5 ♖f7# ◆ **1. ♘e4** ♖g4 2. ♘xe5 ♖f4# ◆ **1. ♘h5** ♖g6 2. ♗xe5 ♗c2# ◆ The essential dual avoidance occurs on Black's 1st move.

PSEUDO THREE-MOVER

In the *set play* White would mate in three moves, but he cannot retain the favourable position and must use more moves to mate Black.

See also: Pseudo Two-Mover.

1260: *1... ♗~ 2. ♕xd4 ~ 3. ♕xe3#, 1... d3 2. ♕xe3+ d2+ 3. ♕xd2# ◆ **1. ♕g5!** ♗h1 2. ♕f5 ♗g2 3. ♕d3 ~ 4. ♕xd4, 2... ♗e4 3. ♕f4 ♗~/d3 4. ♕xd4/♕xe3+, 1... ♗h7 2. ♕g1 ♗d3 3. ♕g7 ~ 4. ♕xd4.



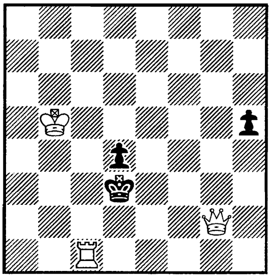
1260

KRAEMER, Ado
British Chess Federation 1948

#5*

PSEUDO TURTON DOUBLING

In the solution a *Turton doubling* does not occur because *doubling* is necessary but for another reason.



1261

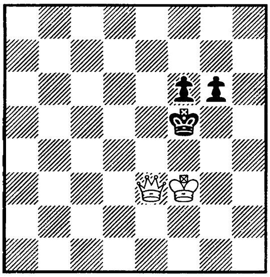
BROWN OF BRIDPORT, John
Illustrated London News 29.4.1854

#3

1261: 1. ♖h1! (2. ♖h3#), 1... ♔e3 2. ♖h4 d3/♔d3 3. ♖e4/♖h3#, 1... ♔c3 2. ♖h2 d3/♔b3 3. ♕b2. ◆ ♖ plays to h1 because of 1... ♔e3 (2. ♖h4), while 1... ♔c3 could also be handled by 1. ♖a1.

PSEUDO TWO-MOVER

A three- or more-mover in which White would have an immediate mate if it were Black's turn to play in the diagram position, but since there is no waiting move, White must delay until the third move or later.



1262

KOHTZ, Johannes ; KOCKELKORN, Carl
Berliner Sonntagsblatt 1887

#5*

1262: *1... g5 2. ♕e4# ◆ **1. ♕e1!** ♔g5 2. ♕c1+ ♔h5 3. ♕h1+ ♔g5 4. ♔g3 f5/♔f5 5. ♕h4/♕d5#.

★ **Other example** 136.

≡ **Alias:** Tempo Problem.

PUBLICATION

Submission of a composition to publication either in print or in electronic form unrestricted for the public to see, examine, solve and evaluate as original or re-publication, either in permanent (in mass media) or temporary form. The composition is considered having been published for the first time, when it has been published in a public mass media (in print or electronic form) in a correct setting, preferably on a diagram, or in notation, or in written text (many chess mathematical compositions). An unpublished composition can be published as original only by the composer's consent. After the publication the composition may be reprinted freely provided that with re-publication the name (and residence) of the author, stipulation of the composition, the original source, as well as a possible distinction in a tourney, are given as accurately as possible.

PURE MATE

Mate is called pure when there is only one guard or block on each square in the (mated) *King's field*. Double check is allowed if the mate could be parried without it. A pin-mate is allowed if pinning is needed in mate.

≡ **Alias:** Reinmat (Ger.).

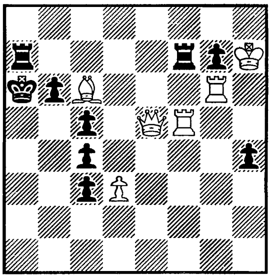
PURITY OF AIM

English for *"Zweckreinheit"*. The essential concept of the *logical school*. In carrying out a plan (*main plan* or basic plan), either a preparatory combination or an option combination, each white *foreplan* has the sole aim of removing one or several obstacles to the execution of the main-plan.

Often the number of foreplans must equal the number of obstacles, but there are important exceptions in cases when White prepares to deal with two or several obstacles simultaneously, in which case it is a question of an *option combination* embedded in a foreplan-problem (see **1263**). In both cases, the purity of aim is verified by a try play.

1264 and **1265** illustrate the concept when the combination itself is not logical but the quality of White's play, especially the key, can be evaluated in view of purity of aim.

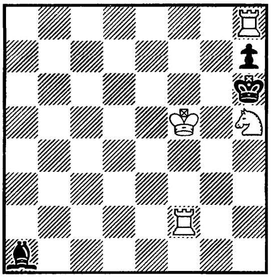
1263: 1. ♕xc3? b5! 2. ♗f3+ ♖f6 – 1st obstacle ◆ **1. ♖f2?** ♖xf2! (1... b5 2. ♕xc5) 2. ♕xc3 ♖a2! – 2nd obstacle, a new one. ◆ **1. ♖f1!** (2. ♖a1#) ♖xf1 2. ♕xc3 ♖a1/b5 3. ♕xa1/♗f3#. ◆ White removed two obstacles with a correct choice on his 1st move.



1263

ORLIMONT, P. A.
Armee-Schachzeitung 1906

#3

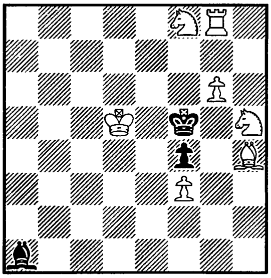


1264

PALATZ, Franz F.
Deutsche Tageszeitung 1930

#3

1264: 1. ♖g2! (2. ♖g6+) ♗xh8 2. ♘g7 ♗xg7 3. ♖h1# ◆ Author's intention was to show Bicolor Seeberger. For that purpose the key **1. ♖g2**, because the threat 2. ♖g6 decoyed black Bishop to h8. But since White also strengthened his own position by supporting g7, the combination is impure: it not only weakened Black's position but strengthened White's, too.



1265

CHÉRON, André
Morgenzeitung 17.8.1930

#3

1265: 1. ♖h8! (2. ♘g7+ ♗xg7 3. ♖h5#), 1... ♗xh8 2. g7 ♗xg7 3. ♘xg7# ◆ Here, instead, White's key has the sole purpose of decoying black Bishop over the critical square g7, whereas his own position has not improved at all.

→ ***See also:*** *Economy of Aim; Foreplan.*

PURITY OF IDEA

Artistic requirement of a composition: In the solution, each move should carry only one specific purpose, without the inclusion of other elements or factors.

PURSUIT THEME [E]

Mechanism of a problem in which the thematic variations are fulfilled by pieces of the same kind but different color. Their movements are in the same direction, and the two pieces keep close to each other.

Endgame theme: White and black piece constantly pursue one another. Belongs to the *Positional draw* group of themes.

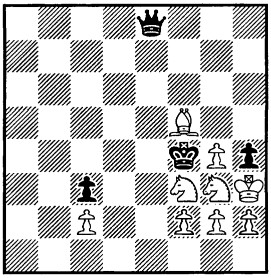
≡ **Alias:** Presledovanie (Rus.).

PYRAMID [F]

Fairy piece. It stands still on the squares that any white or black man threatens. Cannot be captured.

QUADRANGULATION MANEUVER

A piece makes four moves, which can form a square, in order to gain a tempo. The maneuver is much more infrequent than *triangulation maneuver*.



1266

SACKMANN, Franz
Sammler 1917

#5

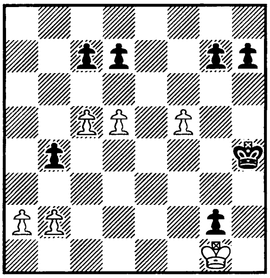
1266: 1. ♗d3? ♕e5! 2. ♗g6(h7) ♕b5 3. ♗h7(g6) ♕e5 4. ♗d3 ♕e8 5. ? ◆ **1. ♗h7!** ♕b5 (1... ♕e5 2. ♗d3 ♕e8 3. ♗f5) 2. ♗g6 ♕e5 3. ♗d3 ♕e8 4. ♗f5.

≡ **Alias:** Viereckѕmarsch (Ger.).

QUADRANT SQUARE (OF THE PAWN) [E]

A concept used to describe whether the opposite King can stop the advance of the passed enemy Pawn. The quadrant rule is important for over--the-board players, but it has found applications in studies, too.

1267: 1. f6! (blocks the King's way to d8; **1. a4?** ♔g3 –+) gxf6 2. ♔xg2 ♔g5 3. a4 bxa3 ep 4. bxa3 ♔f5 (the King is still on the quadrant of the a-Pawn) 5. a4 (5. d6? cxd6 6. a4 ♔e6 7. a5 ♔d5; 5. c6? d6 6. a4 ♔e5 7. a5 ♔xd5 –+) ♔e5 6. d6! cxd6 7. c6! dxc6 8. a5 ♔d5 9. a6 winning. King's way to the quadrant had to be blocked precisely at the right moment.



1267

TROITSKY, Alexey A.
Deutsche Schachzeitung 1913

+

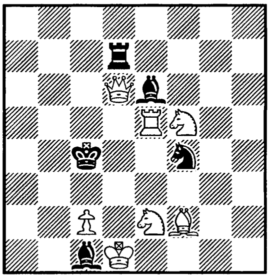
≡ **Alias:** Rule of The Square.

QUADRUPLE

White's, often ostensible, choice of giving four mates after a certain defence or after a removal of certain piece.

QUADRUPLE AVOIDANCE

White seems to have four mates or continuations of which to choose from, after removal of one black piece or moves of black pieces which all carry the same error. However, each black move has some positive elements, too, which prevent three of the mates from being realized, and each black move allows a (unique) different mate or continuation.



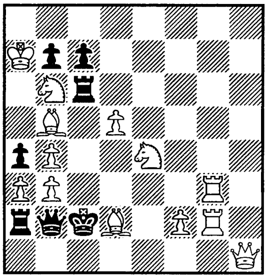
1268

BOSWELL, Edward
2.cm The Problemist 1926

#2

1268: 1. ♗e1! (2. ♖c5#), 1... ♗d5 2. ♕b4# (♕a6?, ♕c6?,♕c5?), 1... ♘d5 2. ♕c6# (♕a6?,♕b4?, ♕c5?}, 1... ♘d3 2. ♕a6# (♕b4?,♕c5?,♕c6?}, 1... ♗d2 2. ♕c5# (♕b4?,♕c6?,♕a6?), (1... ♖xd6+,♗e3 2. ♘xd6,♘xe3#) ◆ General error: interference unpin of the white Queen.

1269: 1. f4! (2. ♗xa4), 1... ♕a1 2. ♗e1+ (♗e3?, ♗c1?,♗c3?), 1... ♕xa3 2. ♗e3+ (♗e1?,♗c1?, ♗c3?), 1... ♖g6 2. ♗c1+ (♗e1?,♗e3?,♗c3?), 1... ♖h6 2. ♗c3+ (♗e1?,♗e3?,♗c1?).



1269

MATTHEWS, Robin C. O.; BURGER, Robert E.
1.pr American Chess Bulletin 1961

#3

→ ***See also:*** *Dual Avoidance; Triple Avoidance.*

QUALITY [E]

In game: material advantage Rook vs minor piece (Bishop or Knight)

QUEEN

The most powerful piece in the game of chess, moving along diagonal and orthogonal lines, thus combining the moves and powers of Bishop and Rook.

No other chess-piece has gone through such drastic changes during its 1500 years of existence as Queen. However, through its history, it has kept its game-start position on the left of the White King and right of the Black King, as already in Chaturanga. At that time, though, it was a minister or adviser, the weakest piece, since it was allowed to move only one step diagonally, barely being able to keep up with the monarch.

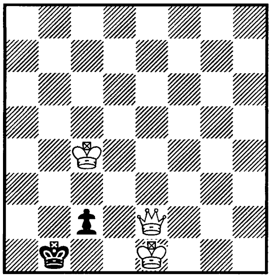
In Persia, the piece was called "farzin", "wise man" or "counsellor", while Arabs modified the name to "firz". When the game came to Europe, before 1000 AD, it was still "firz" or "fierz", and at first had the same functions and limited powers as before. The only exception was its right to leap two squares orthogonally once during a game, a right also held by a promoted firz. "Major promotions" were not known, Pawn had to promote to firz.

In medieval Europe, the piece gradually transformed into a Queen (or a noble woman "dame", "Dame" etc.) rather than an advisor, and was allowed to leap three squares, and finally at the end of the 15th century it acquired the strength it has today. At pretty much the same time, the movement of Alfil (= Bishop) changed from the leap of two diagonal squares to extend to cover every square on the length of the whole diagonal.

Again, Russia made an interesting deviation as to the name and movement of the piece. In the 18th century, the Queen, who is even today called "Ferz" in Russian, could also move like a Knight (like today's fairy piece Amazon). But for the last two centuries the moves of the Queen have been uniform throughout the world.

QUEEN VS PAWN [E]

In the majority of cases Queen & King win against Pawn and King, but there are exceptions, notably with Rook's and Bishop's Pawn on account of the stalemate threat, and sometimes when the King of the Queen's side obstructs her majesty.

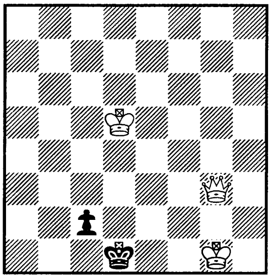


1270

(Illustration),
Lehr- und Handbuch der Enspiele III, Berlin-Frohnau 1958 / (after A. Chéron)

+

1270: Black King and Pawn in this position, white King must be able to reach at one step either the square b3 or d2. Otherwise the game is drawn. ◆ 1) With ♔ on c4: **1. ♕d3** (1. ♔b3?? c1♘+) ♔b2 2. ♕d2 ♔b1 3. ♔b3 c1♕ 4. ♕a2# ◆ 2) With ♔ on e1 (or e3): **1. ♕b5+** ♔c1 (1... ♚~ 2. ♔d2) 2. ♕c~ ♔b~ 3. ♔d2.



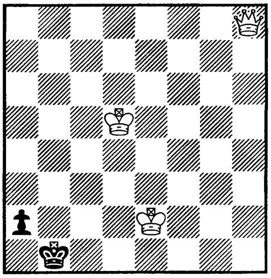
1271

(Illustration),
Lehr- und Handbuch der Enspiele III, Berlin-Frohnau 1958 / (after A. Chéron)

+

1271: With the black Pawn and King positioned like this, the white King must be able to reach either the square b3 in two steps or f3 in one step. Otherwise White cannot win, because the Queen has no waiting move, and when the black King escapes to a1, ♕xc2 is a stalemate. ◆ 1) with ♔ on d5: **1. ♕d3+** ♔c1 2. ♔c4 ♔b2 3. ♕d2 ♔b1 4. ♔b3. ◆ 2) with

♔ on g1: **1. ♕b3** ♔d2 (1...♔e1 2. ♕e3+ ♔d1 3.♔~f c1♕ 4. ♕e2#, but not 2. ♕xc2?? stalemate) 2. ♕b2 ♔d1 3. ♔f1 ♔d2 4. ♔f2 ♔d1 5. ♔f3 ♔d2 6. ♔e4 ♔d1 7. ♔d3.



1272

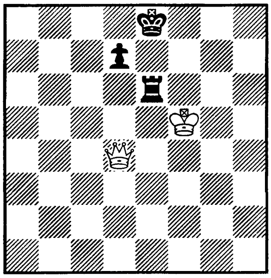
(Illustration),
Lehr- und Handbuch der Enspiele/III, Berlin-Frohnau 1958 / (after A. Chéron)

=

1272: With the black King and Rook's Pawn positioned like this, White is able to win if his King can either reach the square b3 in two steps, or d1(2,3) in one step. ◆ 1) With ♔ on d5: **1. ♕h1+ ♔b2** 2. ♕h2+ ♔b1 (2...♔b(a)3 3. ♕h8) 3. ♔c4 a1♕ 4. ♔b3. ◆ 2) With ♔ on e2: **1. ♕h1+** 2. ♔d2 a1♕ 3. ♕b7+ ♔~a 4. ♕a6+ ... 7. ♕b4+ ♔a2 8.♔c2.

QUEEN VS ROOK & PAWN [E]

Philidor was the first to prove that Queen & King win vs Rook & King, and Ponziani found one of the very few exceptions (see **1235**). Later analysts have shown that the win takes at most 25 to 30 moves. Rook assisted with Pawn is also Queen's win in most cases, but there are quite a few exceptions. Philidor, for instance, proved that the position **1273** is draw, but later it was found out that Black's defence is insufficient with a Rook's Pawn - unless the configuration is moved one step further up, when the position is drawn again (Guretzky-Cornitz, 1864)! The study **1274** (in connection with it **1275**) illustrates one difficult case with a Bishop's Pawn.

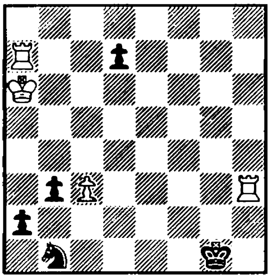


1273

PHILIDOR, André
Analyse du jeu des échecs, London 1777

= (Either side on the move)

1273: In this position, Black holds a draw. If White Queen is checking, the black King protects the Pawn on e8 or e7, and when the Queen is standing on the 8th rank, black Rook oscillates between c6 and e6, keeping white King off the 6th rank.

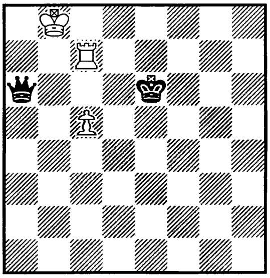


1274

GURGENIDZE, David ; KALANDADZE, Velimir
1.pr Gaprindashvili 50 JT 1991

=

1274: 1. ♔b7 ♘a3! (1... ♘d2 2. ♔c8 b2 3. ♖xa2 b1♕ 4. ♖xd2 =) **2. ♖xa3 b2 3. ♖g3+ ♔f1 4. ♖f3+ ♔e1 5. ♖e3+ ♔d1 6. ♖d3+ ♔c1 7. ♖xd7 b1♕** (7... a1♕ 8. ♖xa1+ bxa1♕+ 9. ♖c7 theoretical draw) **8. ♔a8!!** (8. ♔c8? a1♕ 9. ♖xa1 ♕xa1 10. ♖c7 ♕a8+ – Khenkin's win) **a1♕** (8... ♕e4+ 9. ♖b7 ♕d5 10. ♖a4 ♔c2 11. c4 =) **9. ♖xa1 ♕xa1+ 10. ♖a7 ♕b2** (10... ♕xc3 11. ♖c7! ♕xc7 stalemate) **11. ♖c7 ♕b6 12. ♖c8 ♔c2 13. c4! ♔c3 14. c5 ♕a6+ 15. ♔b8 ♔c4** 16. ♖c7 theoretical draw (Guretzky-Cornitz, 1864).



1275

VON GURETZKY-CORNITZ, Bernhard
(source?) 1864 / (colours changed by O. Frink, 1928)

=

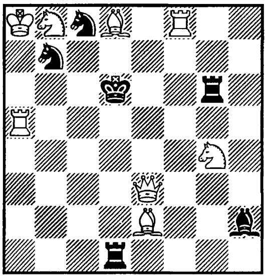
1275: From the previous final position can Black achieve this position in two moves. Originally, also Guretzky-Cornitz thought that Black wins: **1. ♖c8** ♕b5+ 2. ♔a7 ♔d7 and White loses because of Zugzwang, but much later Frink (1928) pointed out that after **1. ♖b7!** ♕a4 2. ♖c7 ♕e8+ 3. ♔b7 ♕d8 4. ♖c6+ ♔e5 5. ♖c7 Black can make no progress. According to Chéron (1952), the main idea of the defence is that the Pawn must not in any circumstances be pushed forward.

QUEEN'S CROSS TASK

The white Queen delivers the maximum number (12) of mates. **1276** is the most economical example so far.

"The task is called the *Queen's Cross* because after the key move, the ♕ and ♚ must be at opposite corners of a four-squares-by-two rectangle and this rectangle must lie wholly within the cross formed by b4-5, c4-5, d2-7, e2-7, f4-5 and g4-5" (Jeremy Morse).

Cross of the black Queen, giving check on every move, has also been achieved, but with only eleven different mates (see **1277**).

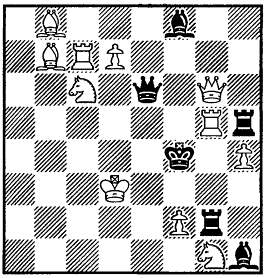


1276

WAINWRIGHT, Joseph C. J.
Les Tours de Force sur l'Échiquier 1906

#2

1276: 1. ♗c4! (~), 1... ♖d2 2. ♕xd2#, 1... ♖d3 2. ♕xd3#, 1... ♖d4 2. ♕xd4#, 1... ♗g3 2. ♕xg3#, 1... ♗f4 2. ♕xf4#, 1... ♗e5 2. ♕xe5#, 1... ♖e6 2. ♕xe6#, 1... ♖h6 2. ♕xh6#, 1... ♘xa5 2. ♕a3#, 1... ♘c5/♘xd8 2. ♕xc5#, 1... ♘a7/♘e7 2. ♕e7#, 1... ♘b6+ 2. ♕xb6#, etc.



1277

MORSE, Jeremy
The Problemist 1974 / after A. Batori

#2

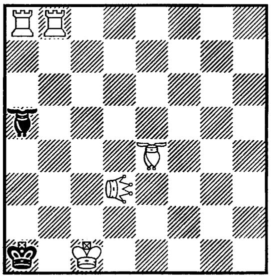
1277: 1. ♘e7! ~ 2. ♖c4#, 1... ♕c4(a6)+ 2♖(x)c4#, 1... ♕b3+ 2. ♖c3#, 1... ♕d5+ 2. ♘xd5#, 1... ♕xd7+ 2. ♖xd7#, 1... ♕d6+ 2. ♕xd6#, 1... ♕xg6+ 2. ♘xg6#, 1... ♕f5+ 2. ♕xf5#, 1... ♕e4+ 2. ♕xe4#, 1... ♕e3+ 2. fxe3#, 1... ♕e2+ 2. ♘xe2#, 1... ♕h3+ 2. ♘xh3#, (1... ♖g3+ 2. fxg3#).

≡ **Alias:** Queen's Cross.

"QUI PERD GAGNE"

An old French term, used for instance by Rabbi Aaron Alexandre in his problem collection, denoting *selfmate*, literally "who loses, wins".

⌛ Rabbi Aaron Alexandre (1765-1850).



1278

ANONYMOUS,
Ms. Cotton Library 1273

s#11 ♗♝ = Alfil, 🨁 = Fers

1278: 1. ♖b1+ ♔a2 2. 🨁c2 ♔a3 3. ♖b2 ♔a4 4. ♔b1 ♔a3 5. ♔a1 ♔a4 6. 🨁b1 ♔a3 7. ♖a6 ♔a4 8. ♗c6+ ♔a3 9. ♖c2 ♔b~ 10. ♖b6+ ♔a3 11. ♖c3+ ♗xc3# ◆ Note that white Rook cannot parry the check by interposition, because bAc3 hops over other pieces, and neither can Fb1,because it moved only one step diagonally. It took another two centuries, before these pieces got their present power. ◆ The first self-mate we have literary evidence of.

QUICK-COMPOSING TOURNEY

A composing tourney with a prescribed theme, which is usually revealed at the start of a session that may extend from a few hours to, say, couple of days. Usually organized in conjunction with a problemists' meeting.

QUODLIBET [F]

A condition that each variation (of a chess problem) has to meet at least one (quodlibet = "any") of several alternative requirements.

⌛ Invented by Erich Bartel (1930).

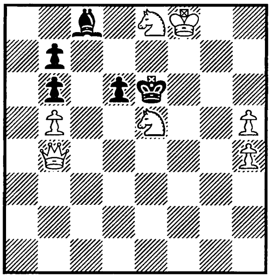
RAD THEME

A piece steps in the course of the solution on all the squares which it can reach with one move. *"Rad"* (Ger.) = wheel.

≡ **Alias:** Wheel Theme.

RANDOM MOVE

An abstract, theoretical move (of any piece of either colour) that has the removal effect only: the piece making a random move, vacates the square it leaves, thus opening all lines that go through its square of departure. The piece (except a Pawn) still has the power of protecting its square of departure, but does not have any other effect on the position. By moving at random, the piece commits a *general error* which it may correct by moving onto a certain square.



1279

PLANCK, Charles
Sheffield Weekly Independent 1897

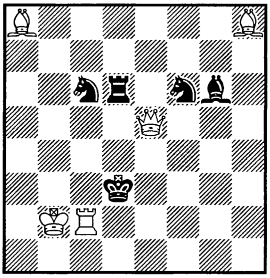
#2

1279: 1. ♘5~? (~) ♔f5! ◆ 1. ♘g4?! ♔f5 2. ♘g7#, 1... d5! (2. ♕g4??) ◆ 1. ♘d7! (~), 1... ♔f5 2. ♘g7#, 1... d5 2. ♕g4#, 1... ♔xd7,♔d5,♗xd7 2. ♕xd6,♘c7,♕e4# ◆ White's general (primary) error is to leave a flight on f6. The 1st secondary attack provides for 1... ♔f5,but another secondary error occurs. The key is the 2nd secondary attack that avoids all errors.

→ ***See also:*** *Correction, Black; Correction, White.*

RANDOM PIECE

An abstract, theoretical unit, often called "*Dummy*", which does not possess any other qualities apart from occupying a square. The concept is necessary in defining themes like *arrival correction* (Correction, Black, Arrival), *arrival threat* (Threat, Arrival), etc.



1280

BOUMA, Gerard J.
3. Nieuwe Nederland 1947

#2

1280: 1. ♕f4! ~ 2. ♖d2#, 1... ♖d4 2. ♕f3#, 1... ♘d4 2. ♕d2# (♕f3?), 1... ♗e4 2. ♕d2#, 1... ♘e4 2. ♕f3# (♕d2?) ◆ If dummy units arrived at d4 and e4, blocking those squares, White had mates ♕f3 and ♕d2 respectively. In fact, the Rook and Bishop represent those units. The Knights' arrivals in both cases correct Dummy's error, but give White new mates on account of the opening of white lines to e4 and d4.

RANGELOV THEME

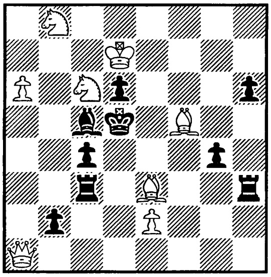
Two different definitions can be found in the literature.

1. *Annihilation* clearance for a white Pawn.

2. Combination of *ad-decoy* and *ex-decoy*: White decoys a black piece first to a certain square and then away from it to be able to take advantage of a (concealed) error Black committed at the first decoy.

1281 is good example for both definitions.

⌛ Vladimir Rangelov (1920).



1281

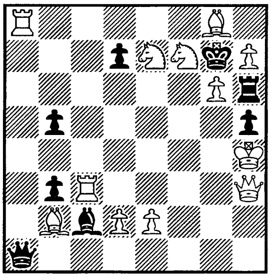
RANGELOV, Vladimir
2.hm Shakhmatna misl 1950

#3

1281: 1. ♔c8! ~ 2. ♘e7+ ♔e5 3. ♘d7#, 1... ♖cxe3 2. ♕d1+ ♖d3 3. e4#, 1... ♖hxe3 2. ♕h1+ ♖f3 3. e4#, 1... ♗xe3 2. ♕a5+ ♗c5 3. e4#, (1... ♗d4 2. ♘e7+ ♔c5 3. ♕a5#).

REAR GUARD REMOVAL

A piece of one colour guards a line by standing behind the enemy line piece. The guard is removed either by this piece's move off the line, or by its self-interference.



1282

MORSE, Jeremy
2.cm= Problem Observer 1990 / after C. Mansfield

#2

1282: 1. ♕xd7! ~ 2. ♕d4#, 1... ♕h1+ 2. ♖h3#, 1... ♕e1+ 2. ♖g3#, 1... ♕f1 2. ♖f3#, 1... ♕g1 2. ♖e3#, 1... ♕a4+ 2. ♖c4#, 1... ♕a6 2. ♖c6#, 1... ♕a7 2. ♖c5#, 1... ♕xa8 2. ♖c8#, 1... ♖xg6 2. h8♕/♗# ◆ 9 x direct rear guard removal.

★ **Other examples:** 203, 652, 982.

RECIPROCAL

The principal of *reciprocal play* was first applied in the framework of the strategical school in twomovers in *Black Correction* with changed play against black defences by two pieces (*Feldmann 1 theme*) and in reciprocal change against one pair of defences in different phases. Later, reciprocal play was extended to all movements and schools of composition.

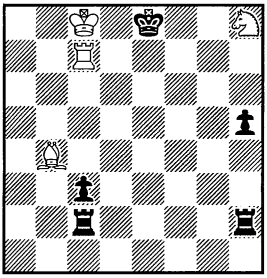
The principle of reciprocity forms a basis for a number of themes.

★ **See example** 1514.

≡ **Alias:** Reciprocity.

RECIPROCAL ANTI-BRISTOL THEME

Mutual *anti-Bristol* interference on the same square.



1283

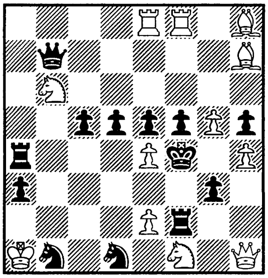
WURZBURG, Otto
Pittsburgh Gazette Times 1917

#3

1283: 1. ♖c4? ♖he2! ◆ **1.** ♖c5! (2. ♖e5#), 1... ♖he2 2. ♖f5 ♖f2 3. ♖e5#, 1... ♖ce2 2. ♖d5 ♖d2 3. ♖e5#, (1... ♔e7 2. ♖c6+ ♔e8 3. ♖e6#).

RECIPROCAL BATTERY CREATION

Two line pieces of unlike motions (i.e Rook and Bishop) create *batteries* (*Battery*) so that they exchange *front piece* and *rear piece* roles in two *phases* or variations.



1284

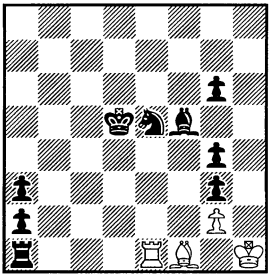
DOMBROVSKIS, Alfreds ;
KOPNIN, Alexey G.
1.pr Loyd MT 1961

#3

1284: 1. ♕g1! (2. ♕xg3+,2. ♗xf5), 1... ♖f3 2. ♗xf5 (3. ♗xe5#) ♖xe4 3. ♗d7#, 1... ♖xe2 2. ♖xf5+ ♔xe4 3. ♖f7#, 1... ♖xf1 2. ♗xe5+ ♔xe4 3. ♗c7#, 1... ♔xe4 2. ♖xe5+ ♔d4 3. ♖d7#.

RECIPROCAL BATTERY TRANSFORMATION [H]

The two pieces of the same colour create in a single line of play two *batteries* (*Battery*) in which their *front piece* and *rear piece* roles are exchanged.



1285

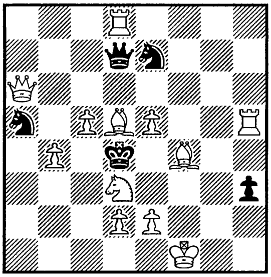
MEINKING, Daniel ;
WIEHAGEN, Rolf
2.pr Abdurahmanovic 60 JT 2000

h#5 0211...

1285: 1... ♖e2 2. ♔c4 ♖xa2+ 3. ♔b3 ♖f2 4. ♗b1 ♗e2 5. ♔a2 ♗c4# ◆ 1... ♗e2 2. ♔e4 ♗xg4+ 3. ♔f4 ♗d1 4. g5 ♖e2 5. ♔g4 ♖e4#.

RECIPROCAL DEFENSIVE MOTIFS

In two (or several) phases two black defenses exchange their defensive motifs.



1286

JÖNSSON, Gustav
Schackvärlden 1942

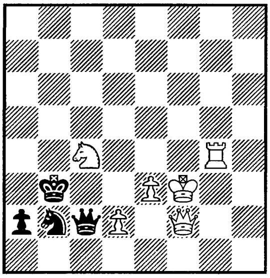
#2

1286: *1... ♕b5 2. ♗e3# (e3?) – interference, 1... ♕f5 2. e3# (♗e3#) – pin ◆ **1.** ♘f2! ~ 2. ♕d3#, 1... ♕b5 2. ♗e3# (e3?) – pin, 1... ♕f5 2. e3# (♗e3?) – interference ◆ Here the motives are seen in secondary play as dual avoiding motives. White's mates remain same.

RECIPROCAL DOUBLING

Doubling of two pieces on different lines in two variations or phases with exchange of front/rear positions.

1287: 1. ♕xd2 ♖g2 2. ♕b4 ♕c2# ◆ **1.** ♘xc4 ♕h4 2. ♘a3 ♖b4#.



1287

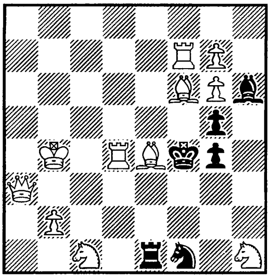
FEATHER, Christopher J.
Moultings 1991

h#2 2111

RECIPROCAL DUAL AVOIDANCE

This phrase is a synonym for partial dual avoidance.

Reciprocal dual avoidance occurs, when White has the same apparent pair of mates (or continuations) present in two variations. The mate effective in one variation is prevented in another and vice versa. The dual avoidance may be active or passive.



1288

MACKENZIE, Arthur F.
1.pr Brighton Society 1901-2

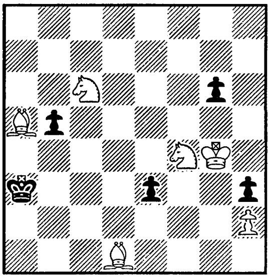
#2

1288: 1. ♖c4! (~), 1... ♘e3 2. ♘d3#(♗c3?), 1... ♖e3 2. ♗c3#(♘d3?), (1... ♖~ 2. ♘e2#, 1... ♖xc1 2. ♗c2#, 1... ♖xe4 2. ♗d4#, 1... ♘~ 2. ♕g3#, 1... ♗xg7 2. ♗xg7# 1... g3 2. ♕f3#).

★ **Other example** 1280.

RECIPROCAL FUNCTIONS OF PIECES

Exchange of roles between two pieces of the same colour.

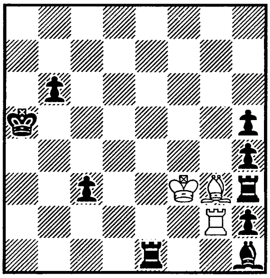


1289

MANDLER, Artur
Sach 1940

#6

1289: 1. ♗e1! e2 2. ♗c2 b4 3. ♘xb4 g5 4. ♘g6 ♔b2 5. ♘e5 ♔a3 6. ♘c4# (3... ♔b2 4. ♘fd3+ ♔a3 5. ♗c3 e1♕ 6. ♗b2#) **2... g5 3. ♘d3 b4 4. ♘dxb4! ♔b2 5. ♘e5 ♔b4 6. ♘c4#** ◆ In two identical mating configurations white Knights have exchanged their function as mate-giving and flight-guarding pieces.



1290

ALAIKOV, Venelin
1.pr Shakhmatna misl 1981

h#3 b) ♟b6→a6

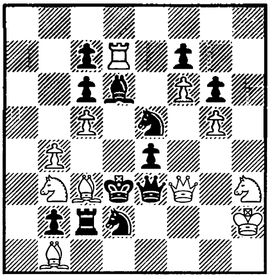
1290: a) 1. ♖b1 ♔e4 2. ♖b5 ♗d6 3. ♖f3 ♖a2# ◆ b) 1. ♖a1 ♔e3 2. ♖a4 ♖b2 3. ♗f3 ♗d6# ◆ Black Bishop and Rook exchange their roles as pinning and unpinning units, while white officers exchange their roles as mating and guarding pieces.

★ **Other examples:** 191, 263, 1294, 1685.

RECIPROCAL INCARCERATION

Two pieces incarcerate each other in turn in different solutions, phases or variations of a problem.

≡ **Alias:** Reciprocal Paralysis.



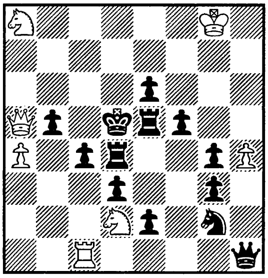
1291

GVOZDJÁK, Peter
1.pr Šachové umenie 1989

h#2 2111

1291: 1. ♘dc4+? ♗d2 2. ♘e~?? ♘f4# ◆ 1. ♘xb1+ ♗d2 2. ♘c4+ ♘f4# ◆ 1. ♘ec4+? ♗e5 2. ♘d~?? ♘f2# ◆ 1. ♘xd7+ ♗e5 2. ♘c4+ ♘f2#.

1292: 1. ♕b6? ♖e3 2. ♕c7 e5! ◆ 1. ♕c7? ♖f4 2. ♕b6 ♖e3! ◆ 1. ♔f7! (2. ♕xb5+ ♔d6 3. ♕b6+) ◆ 1... ♘e3 2. ♕b6! ♖ee4 3. ♕c7 ~ 4. ♘b6# ◆ 1... ♘f4 2. ♕c7 ♖de4 3. ♕b6 ~ 4. ♘c7# ◆ (1... ♘e1 2. ♖b1 ♖f4 3. ♕b6, 1... ♘xh4 2. ♕b6 ♖e3 3. ♔f6, 1... ♖e3 2. ♕c7 ♖f4 3. ♘b6+, 1... ♖f4 2. ♕b6 ♖e3 3. ♘c7+).



#4

1292

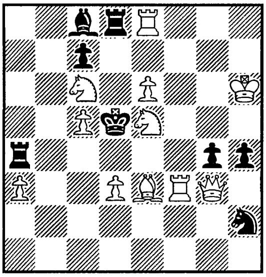
ZAGORUIKO, Leonid
1.pr Loyd MT 1961

RECIPROCAL MOVES

In two phases or variations, one side, White or Black, makes the same two moves in reversed order. The *Tura theme* is an example of reciprocal (white) moves.

Pattern:

Reciprocal Moves				
W1	B1	W2	B2	W3
	x	A		B
	y	B		A

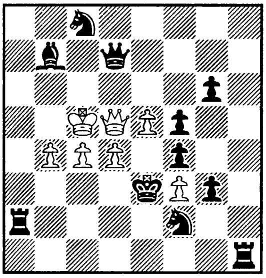


#3

1293

KUTZBORSKI, Dieter ; ZIRKWITZ, Thorsten
3.hm Die Schwalbe 1989

1293: **1. ♕g2?** (2. ♕a2+), 1... ♖c4^{a} 2. ♖f4+^{A} ♘f3 3. dxc4#^{B}, 1... ♖xa3^{b} 2. ♖f5+^{C} ♘f3 3. ♘b4#^{D}, 1... ♗a6^{c} 2. ♖f6+^{E} ♘f3 3. ♖xd8#^{F}, 1... ♖d4! ◆ **1. ♕f2!** (2. ♕a2+), 1... ♖c4^{a} 2. dxc4+^{B} ♔e4 3. ♖f4#^{A}, 1... ♖xa3^{b} 2. ♘b4+^{D} ♔xe5 3. ♖f5#^{C}, 1... ♗a6^{c} 2. ♖xd8+^{F} ♔xe6 3. ♖f6#^{E}, (1... ♖d4 2. ♗xd4) ◆ Three pairs of reciprocal exchange of White's 2nd and 3rd moves.



h#3 b) ♔c5→g2

1294

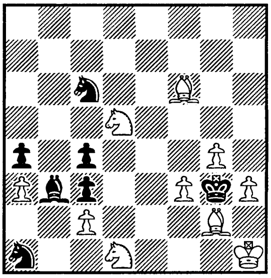
ELLINGHOVEN, Bernd
REHM, Hans-Peter
1.pr feenschach 1990

1294: **1. ♖e2** ♕g8 2. ♗xf3 ♕d8 3. ♕xd4+ ♕xd4# ◆ **1. ♖d2** ♕a5 2. ♕xd4 ♕a8 3. ♗xf3+ ♕xf3#. ◆ Black's 2nd and 3rd move reciprocally interchanged. ◆ ♛ and ♝ interchange roles.

★ **Other examples:** 709, 1685.

RECIPROCAL OBSTRUCTION

In different variations, two pieces (other than King) of the same colour occupy a certain square preventing each other from moving on that square.



#3

1295

HARTONG, Jan
1.pr Tidskrift för Schack 1955

1295: **1. f4!** (~), 1... ♘xc2 2. ♘1xc3 ♔f2 3. ♗h4#, 1... ♗xc2 2. ♗xc3 ♔h4 3. ♗e1#, (1... ♘e7 2. ♘5xc3 ♔xf4 3. ♘e2#).

≡ **Alias:** Mutual Obstruction.

RECIPROCAL PLAY

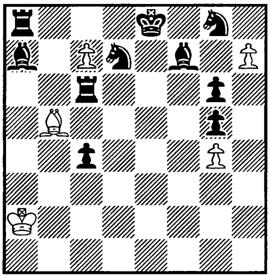
In two variations or phases, or even in one phase, of a problem, a number of elements can occur in reciprocal fashion: (mating) moves, order of moves, functions of pieces, errors and motives of moves, etc. Common to these elements is that they can be paraphrased with help of patterns like ***AB-BA***. Various reciprocal (and cyclic) elements have very much characterized modern composing in all genres and schools, especially since the 1940s. Examples of reciprocal play can be found under titles starting with "Reciprocal" or "Exchange". Furthermore, there are many themes which involve reciprocal play.

★ **See example** 1409.

RECIPROCAL PROMOTIONS

Reciprocal change of promotions in two phases or variations.

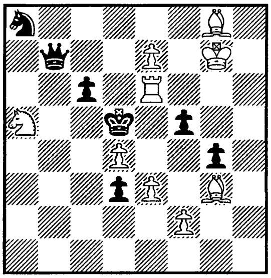
1296: *1... hxg8♘ 2. ♘b8 c8♕# ◆ **1. ♗d5** c8♘ 2. ♖e6 hxg8♕#.



1296

SAILAS, Raimo
1.pl International Team Match 1962-5

h#2*



1297

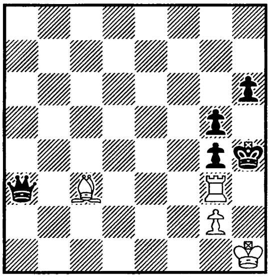
KUZOVKOV, Aleksandr
2.pl WCCT 1984-8

#3

1297: *1... ♕b8 2. e8♘^{A} (♕e5+,♕c7+,♕xe8 3. ♖xe5,♖e7,♖xe8#) ◆ 1... ♕c8 2. e8♕^{B} (♕xe8, ♕d7+,f4,♕c7+ 3. ♖xe8,♕xd7,♕h5,♖e7#) ◆ **1. ♔f8!** (2. ♖e5+ ♔d6 3. ♖d5#) ◆ 1... ♕b8+ 2. e8♕^{B} (♕e5,♕d6+,♕xe8+ 3. ♕xc6,♖xd6, ♖xe8#) ◆ 1... ♕c8+ 2. e8♘^{A} (♕xe6,♕xe8+ 3. ♘f6,♖xe8#) ◆ (1... f4 2. ♖f6+ ♔e4 3. ♖xf4#).

RECIPROCAL STALEMATE [E]

An endgame-study idea. In two (or more) variations, both sides are stalemated at least once.



1298

NEIDZE, Vasha
Lelo 1964

=

1298: **1. ♗e1!** ♕xg3 2. ♗f2 ♕xf2 3. g3+ ♔~ stalemate; 2... h5 3. ♔g1 ♕xf2+ 4. ♔xf2 g3+ 5. ♔f3 g4+ 6. ♔f4 stalemate.

RECONSTRUCTION

Kind of competition: Construct the position with a given solution.

RED-CROSS MAN [F]

Fairy piece. Cannot capture or be captured. Its duty is to move on the line of check the quickest possible way.

⌛ Invented by Jesse G. Ingram (1885-1969).

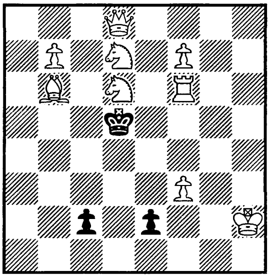
REEVES CYCLE

A cyclic shift of White's first move and threat. It has not been attained in an orthodox twomover without *twins*.

⌛ Christopher Reeves (1939).

Pattern:

Reeves	
1	~
A	B
B	C
C	A

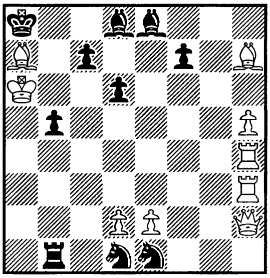


1299

REEVES, Christopher
The Problemist 1969

#2 b) ♙f3→b3
+c) ♗b6↔♖f6
+d) ♙b3→f3

1299: a) **1. ♘e5!^{A}** (2. ♘dc4#^{B}) ♔xe5 2. ♘c4# ◆ b) **1. ♘dc4!^{B}** (2. ♘c5#^{C}) ♔e4 2. ♘c5# ◆ c) **1. ♘c5!^{C}** (2. ♘de4#^{D}) ♔xc5 2. ♘e4# ◆ d) **1. ♘de4!^{D}** (2. ♘e5#^{A}) ♔c4 2. ♘e5# ◆ The pioneer is a 4-fold cycle.



1300

GVOZDJÁK, Peter
2.pr The Problemist 1987 / (v)

r#2

1300: 1. d4?^{A} (2. ♗d3^{B} ♖a1#), 1... f5! ◆ **1. ♗d3?^{B}** (2. e4^{C}), 1... ♘e3! ◆ **1. e4?^{C}** (2. ♗e3^{D}), 1... c5! ◆ **1. ♗e3!^{D}** ~ 2. d4^{A}, 1... ♘d3 2. ♗f4 ♖a1#.

REFLECTED POSITION

A mirror image of a problem or endgame position, switching the a-file to the h-file, etc. Some composers prefer placing the majority of men on light squares to improve discernability. Reflection has not any effect on the composition unless castling is involved in its solution.

REFLECTING MEN [F]

Fairy piece. Reflecting unit (most often a Bishop) reflects from all edges of the board. A reflected movement cannot go on endlessly.

REFLEX CHESS [F]

Fairy chess variant in which both players play to be mated and to avoid mating the adversary, with added condition that if a mate on the move exists at any stage it must be given.

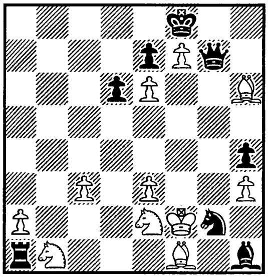
⧗ Invented in 1885 by Benjamin G. Laws (1861-1931).

REFLEXMATE [F]

A _selfmate_ in which both sides must deliver checkmate if they are able to do when it is their move. A problem where this stipulation applies only to Black is a _semi-reflexmate_. (Definition from _FIDE Album_.)

Despite the close relatedness to selfmates and the profusion and variety of ideas the genre offers, the reflexmate condition has not yet gained the popularity it deserves.

In **reflexstalemate** both sides have to stalemate the opponent in one move when they can.



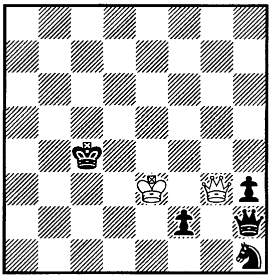
1301

LAWS, Benjamin G.
St. James Budget 1893

r#2

1301: 1. ♔f3! (~), 1... ♘f4/♘e1+ 2. ♔f2 ♘d3#, 1... ♘xe3+ 2. ♔f4 ♕xh6#, 1... ♖xb1 2. e4 ♖xf1#, 1... ♖xa2 2. ♘f4 ♘e1#, 1... d5 2. ♘a3 ♖xf1#, 1... ♕xh6 2. ♔f2 ♕xe3# (dual 2. ♔g4 ♘xe3#).

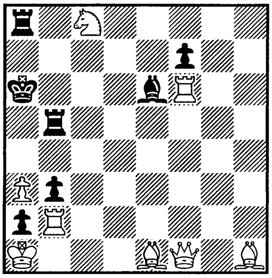
1302: 1. ♔e2! ~ 2. ♔f1 ♘xg3#, 1... f1♕+ 2. ♔e3 ♕he2#, 1... f1♖+ 2. ♕f2 ♕xf2#, 1... f1♗+ 2. ♔e1 ♕e2#, 1... f1♘+ 2. ♔d1 ♕d2#, 1... ♕g2 2. ♕e3 f1♕#, 1... ♕g1 2. ♕f3 ♕e1#, 1... ♕xg3 2. ♔f1 ♕d3#, (1... ♘xg3+ 2. ♔d1 f1♕/♖#).



1302

LINDGREN, Bo
3.pr feenschach 1964

r#2



1303

ANDERSON, Gerald F.
The Problemist 1967

r#3

1303: Not 1. ♖xb3? ♖a7! and White must mate with 2. ♕xb5# ◆ **1. ♗d5!** (~ 2. ♖h2 ~ 3. ♗g2 b2#, 2... b2+ 3. ♔xa2 b1=♕#) **1... ♖xc8 2. ♖xb3 ~ 3. ♖b1 axb1=♕#.**

★ **Other example** 1300.

→ ***See also:*** *Reflex Chess; Selfmate.*

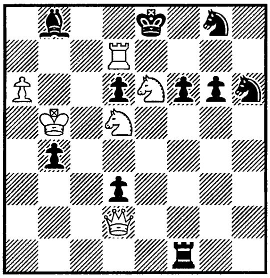
REFUTATION

The unique Black move that defeats a White _try_ in a _direct mate_ problem. In notation, a refutation is signified by an exclamation mark ("!").

Promotion refutations of the type Q/R or Q/B are not considered dualistic. In rare cases, mostly in two-movers, two or more refutations may have a thematic function. Logical problems with _foreplan_ type I often have many refutations, which signifies the fact that White has to execute more than one foreplan to dispose of the obstacles to obtain the goal. In all types of problems, it is preferred that all thematic tries have distinct refutations and that they are not too obvious.

≡ **Alias:** Defeat.

1304: White's main plan 1. ♖e7+ ♘xe7 2. ♘xf6+ is refuted by 2... ♔f7! and 2... ♖xf6! Firstly, the square f7 must be blocked: **1. ♕e3!** (2. ♘~7+, ♖d8+) **1... ♘f7** (gives a flight on g7; 1... ♔xd7 2. ♘f8+ ♔d8 3. ♕e6) **2. ♕c1!** (secondly, ♜ has to be ex-decoyed from protecting f6; thr. 2. ♕c8+ and ♕c6; 2... ♔xd7 3. ♕c8+! ♔xc8 4. ♘b6#) **2... ♖xc1 3. ♖e7+ ♘xe7 4. ♘xf6#** ◆ Two beautiful model mates with two Knights for a good measure.



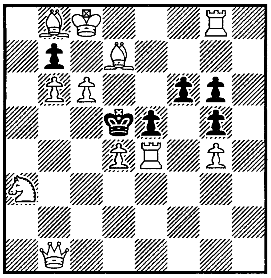
1304

KOLLMANN, František
Deutsche Schachzeitung
1887

#4

REFUTATIONS, COMBINATIVE SEPARATION OF

At least three Black's refutations are separated against White's tries: ABC, AB, AC, BC, A, B, C.



1305

BOGDANOV, Evgeny
2.pr Suomen Shakki 2000

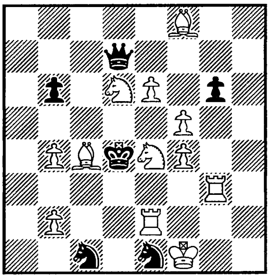
#2

1305: 1. ♘b5? (~) ♔c4 2. ♗e6#, 1... bxc6!^{a}, exd4!^{b},f5!^{c} ◆ **1. ♕h1?** (~) exd4 2. ♖4e5#, 1... bxc6!^{a},f5!^{c} ◆ **1. ♖d8?** (~) bxc6 2. ♗f5#, 1... exd4!^{b},f5!^{c} ◆ **1. ♖xg6?** (~) f5 2. ♖d6#, 1... bxc6!^{a},exd4!^{b} ◆ **1. ♕d3?** (~) exd4/f5 2. ♕xd4/♖4xe5#, 1... bxc6!^{a} ◆ **1. ♕c2?** (~) bxc6/exd4 2. ♕xc6/♗e6#, 1... f5!^{c} ◆ **1. ♖e8!** (~), 1... bxc6 2. ♗e6#, 1... f5 2. ♖8xe5#, 1... exd4 2. ♕b5# ◆ The solitary appearance of 1... exd4!^{b} is missing.

REGRESSIVE REFUTATIONS THEME

In a multiphase twomover Black has *n* refutations to a *try*. To the next try he has *n-1* refutations and so on, until Black does not have any refutations. It is an advantage if White's mates change from one phase to another as much as possible. None of Black's refutations will return once it has appeared as a defence.

⧗ Jacques Savournin (1930).



1306

ZELLER, Jean
1.pl II match France-Israel
1966

#2

1306: 1. ♘f6? ♕c6/♕xe6/♘xe2/♕b7/gxf5! ◆ **1. ♘f2?** ♕xe6/♘xe2/♕b7/gxf5! ◆ **1. ♘g5?** ♘xe2/♕b7/gxf5! ◆ **1. ♘c5?** ♕b7/gxf5! ◆ **1. ♘c3?** gxf5! ◆ **1. ♘d2!** ~ 2. ♖e4#, 1... ♘xe2 2. ♘b3#, 1... gxf5 2. ♘xf5#, 1... ♕c6 2. ♗g7#, 1... ♕b7/♕xe6 2. ♘b5#.

→ *See also: Elmgren 2 Theme.*

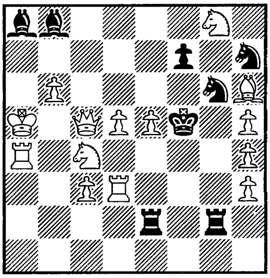
≡ **Aliases:** Progressive Elimination of Refutations; Savournin Theme.

REHM-LAČNÝ THEME

A three-move theme with cyclic changes of white responses to first and second black moves. Three defences on first black moves are answered by three different white continuations. In the fourth variation, the same three black moves appear as the second-move defences, and they are met by the cyclically shifted same three white moves, which are now mates.

Pattern:

Rehm-Lačný			
	a	b	c
1...	2.A	2.B	2.C
2...	3.B	3.C	3.A



1307

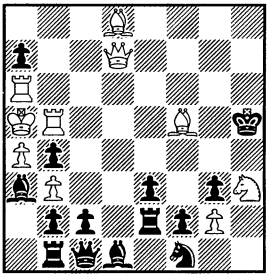
REHM, Hans-Peter
1.pr Die Schwalbe 1992

#3

1307: 1. ♗c1! (2. ♘h6+ ♔e4 3. ♕d4#), 1... ♘xe5^{a} 2. ♘d6+^{A} ♗xd6 3. ♖f4#, 1... ♖xe5^{b} 2. ♖f3+^{B} ♘f4,♔e4 3. ♖xf4,♘d2#, 1... ♗xe5^{c} 2. ♘e3+^{C} ♖xe3 3. ♕c8# ◆ 1... ♗xd5 **2. ♕xd5** (3. ♘h6#), 2... ♘xe5^{a} 3. ♖f3#^{B}, 2... ♖xe5^{b} 3. ♘e3#^{C}, 2... ♗xe5^{c} 3. ♘d6#^{A}, (2... ♖d2/♖e3 3♘(x)e3#) ◆ (1... ♔e4 2. ♕d4+ ♔f5 3. ♘h6#).

REHM MECHANISM [S]

Play by a *battery* opening twice in succession within the same variation, giving a *flight square*, the *front piece* moving each time to a different square. (Definition from *FIDE Album*.)



1308

VUKČEVIĆ, Milan
1.pr The Problemist 1981

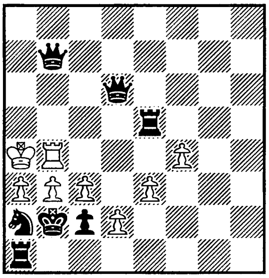
s#6

1308: 1. ♕d2! ~ 2. ♗xc2+ ♔g4 3. ♖g5+ ♔h4 4. ♖c5+ ♔g4 5. ♗f5+ ♔h5 6. ♗c8+ ♕xc5#, 1... exd2 2. ♗e4+ ♔g4 3. ♖g5+ ♔h4 4. ♖e5+ ♔g4 5. ♗f5+ ♔h5 6. ♗c8+ ♖xe5#, 1... ♕/♖xd2 2. ♗d3+ ♔g4 3. ♖g5+ ♔h4 4. ♖d5+ ♔g4 5. ♗f5+ ♔h5 6. ♗c8+ ♕xd5#.

REHM THEME [H]

Two line-pieces stand on the same line. One moves around the other (complete peri-maneuver). Then both pieces move (or operate) on this line in the same direction. In the complete form of the theme, the combination is made possible by an *anti-critical move*. (Definition from *FIDE Album*.)

⧗ Hans Peter Rehm (1942).



1309

WIEHAGEN, Rolf ;
REHM, Hans-Peter
4.hm Die Schwalbe 1992

h#3.5 0111....
b) ♗b4

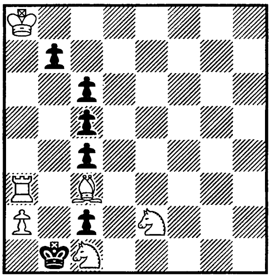
1309: a) 1... ♖c4 2. ♕xd2 ♖c8 3. ♕c1 ♖b8 4. ♕xb3+ ♖xb3# ◆ b) 1... ♗a5 2. ♕h1 ♗d8 3. ♕b1 ♗e7 4. ♕xa3+ ♗xa3#.

★ **Other example** 742.

REINARTZ THEME

Two pieces of like motion are on the same line. A stronger piece clears first the line for a weaker one and, when the line opens, the stronger piece returns down the line with mate.

⧗ Otto Reinartz (?).



1310

FABEL, Karl
Die Schwalbe 1942

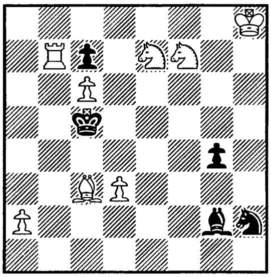
#4

1310: 1. ♖a7! ~ 2. ♖xb7#, 1... b6 2. a4 b5 3. axb5 ~ 4. ♖a1#, 1... b5 2. a3 b4 3. axb4 ~ 4. ♖a1#.

RELAYED FOREPLANS

After the first *foreplan*, occurs a new one that Black did not have at his disposal before. With another foreplan White prevents this defence from being effective, or with right choice of foreplan removes them both. The New German theorists call this **foreplan type II**.

Interlocking preparatory maneuvers: After the first maneuver has been played, a second is required in order to eliminate a defence arising from the first. (Definition from *FIDE Album*.)



1311

ZEPLER, Erich
Die Schwalbe 1967

#3

1311: 1. a4? ♗xc6! – 1st obstacle ◆ 1. ♖b3? (2. d4+) ♘f3 2. a4 ♘d4! (3. ♗b4? ♔b~) – 2nd, new obstacle ◆ 1. ♗a1? (2. d4+) ♘f3 2. a4 ♘d4! – 2nd, new obstacle ◆ 1. ♗b2! – key of choice removes both obstacles (2. d4+) ♘f3 2. a4 ♘d4 3. ♗a3#.

★ **Other examples:** 435, 494, 1263, 1589.

≡ **Aliases:** Vorpläne, gestaffelte (Ger.); VPP Typ II (Ger.).

RELEGATION CHESS [F]

Fairy condition. When a piece (other than King) comes to its 2nd rank (i.e., white on 2nd and black on 7th rank) it becomes a Pawn. See also *Degradation*, problem **459**.

REMOTE BLOCK

Self-block on a square away from the own King which will become effective when King moves to the adjacent square.

≡ **Alias:** Distant Block.

REMOVAL EFFECT

The effect induced when a piece vacates its departure square, a tactical idea in defence or in attack (line opening, unblock, guard, etc.)

The effect can be evaluated considering these things:

(a) the piece leaves its square of departure free and opens all lines that go through it;
(b) the piece still guards its square of departure (unless it is a Pawn), but none of its neighboring squares or any other square;
(c) the piece does not have any other effect on the position until it is justified to select its arrival square.

→ ***See also:*** *Arrival Effect.*

REMOVAL ERROR

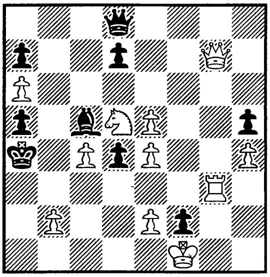
The primary error in a departure of a piece is a sum of all the harmful elements in position without the piece compared to the position with that piece on the board. This set of weaknesses is present in all specific moves by that piece, and the additional elements can arise only from the arrival effect(s).

→ ***See also:*** *Arrival Error.*

RENAUD THEME

Black parries a more-move threat by doubling the pieces after a critical move. White uses this defence as a Seeberger incarceration.

⧗ Georges Renaud (1893-1975).



1312

LEON-MARTIN, Gabriel
1.pr Die Schwalbe 1931 / dedicated to F. Palatz and G. Renaud

#5

1312: 1. ♖d3! ~ 2. ♕g3 ~ 3. ♖a3+ etc., 1... ♗f8 2. ♕g3 ♕e7 3. ♕h3 (~), e.g:, 3... ♕b4 4. ♕xd7+, 3... ♕d6 4. exd6, 3... ♕d8 4. ♖a3+.

→ ***See also:*** *Schlütter Theme.*

REPETITION, METHOD OF

One of means to achieve a greater expressiveness: the main idea of the problem is repeated in several variations.

→ ***See also:*** *Cumulation, Method of.*

≡ **Aliases:** Method of Repetition; Principle of Repetition.

REPLACING CHESS [F]

After every capture the captured man has to be returned to any legal square the capturing side determines.

⧗ Invented by John E. H. Creed (1904-1974).

REPUBLICAN CHESS [F]

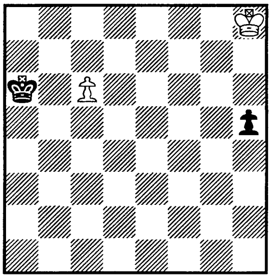
There are no Kings! If the side which has played can put the opposite King on a square where it would be legally mate, then the opposite side is mated.

Republican Chess Type 2. After the opposite King is put on such a square, the opposite side can then itself put the other King on a square where it is mated, provided that this move parries the existing check.

RÉTI'S SQUARE [E]

A maneuver in endgame: By threatening to support the advance of his own Pawn, King manages to gain the necessary tempos and catches the advanced black Pawn moving down along the diagonal firstly away from the Pawn's line, and then towards the Pawn's line.

⧗ Richard Réti (1889-1929).



1313

RÉTI, Richard
Deutsch Österreichische Tageszeitung 1921

=

1313: 1. ♔g7! h4 (1... ♔b6 2. ♔f6 h4 3. ♔e5 h3 4. ♔d6 h2 5. c7) **2. ♔f6! ♔b6** (2... h3 3. ♔e6 h2 4. c7) **3. ♔e5! h3 4. ♔d6** = ◆ This position has been reprinted countless times, sometimes with different source than given here; for instance: "*Deutsche Schachzeitung*" 1921 ("*Malá encyclopedie šachu*" by Jiři Veselý, Jan Kalendovský & Bedrich

Formánek), *"Kagan's Neueste Schachnachrichten"* 1921 (*FIDE Album* 1914-1944/III, and Chéron in his *"Lehr- und Handbuch der Endspiele II"*).

RETRACTOR [R]

Problems where it is required to retract one or more last (half)moves, usually leading to position where some goal can be realized. All retro moves must lead to legal positions. If a goal is omitted in the stipulation then "Mate in 1" is assumed. For instance, *Retromate in 3* means "Mate in one three moves ago". Nowadays it is usual to use a symbolic instead of a descriptive stipulation, e.g., for the above example: "–3 & #1".

Depending on the stipulation, the retro play can be either defensive or co-operative.

In a **defensive retractor** Black tries to obstruct White in his intention. Depending on the way the capture move is resolved, there are two types of defensive retractors:

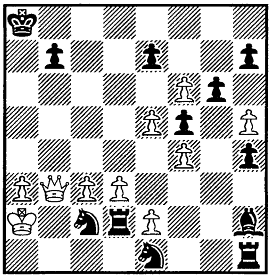
Høeg Retractor (or **Høeg type**). The type of captured piece is decided by the adversary. In example **1314**, after White retracted a Pawn move from e4 and e5; Black's last move could have been made by any piece except Pawns on b7, e7 and h7. Whichever move Black tries to retract, White decides that it was a capture, puts the piece of his choice on the departure square of the retracted move and immediately moves this piece so to prepare mate in one. Note that when Black retracts his King from a8 to b8 and White decides that his Rook was captured there, Black could do the similar after White retracts this Rook to a7, and by claiming that it was a capture of the Queen, defending the mate on b7. However, the structure of white Pawns tells that they have made 4 captures, and since there are 12 black pieces on the board, it is clear that Black has no available piece to put back on the board.

Proca Retractor (or **Proca type**). The type of captured piece is decided by the side which retracted the move. In example **1315** White could capture the Bishop on b6 with mate, if the 6th rank was not guarded by the other black Bishop. White retracts a Pawn capture ♔e3xd3, putting his King under the check which could have been given by only one legal black move – en passant capture. So, Black is forced to retract ♟c4x♙d3 and cut the ♝b3 line. There is now mate in one, but White still has to retract his second move which was, of course, a double step by the ♙d4.

In a **co-operative** retractor, both sides make a stipulated number of retro moves to reach the position where the stipulated goal is possible. Consequently, there is only one type:

Help-Retractor. One of the oldest type of retractor problems. In the help-retractor (or co-operative retractor), unlike in the defensive retractor, White and Black have the same goal and, consequently, there's no dilemma as who decides about the type of captured piece. The famous **1316** is known as *Problem of two Kings*.

⧗ Niels Høeg (1876-1951); Zeno Proca (1906-1936).

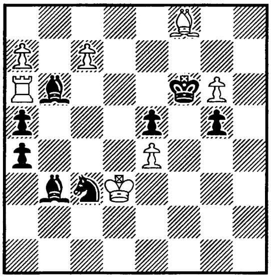


1314

HØEG, Niels
Chess Amateur 1924 /
dedicated to T. R. Dawson

–2 & #1
Høeg Retractor

1314: –1. e4-e5! (~) ◆ –1... ♗g1x♗h2 –2. f2-f4 & 1. **♕a4#** ◆ –1... ♗g3x♗h2 –2. ♗g1-h2 & **1. ♕g8#** ◆ –1... ♖g1x♗h1 –2. e3-e4 & **1. ♕xb7#** ◆ –1... ♘x♖e1 –2. ♖b1-e1 & **1. ♕xb7#** ◆ –1... ♖d1x♗d2 –2. ♗e3-d2 & **1. ♕g8#** ◆ –1... ♘x♖c2 –2. ♖b2-c2 & **1. ♕xb7#** ◆ –1... e6x♘f5 –2. ♘d6-f5 & **1. ♕xb7#** ◆ –1... g5x♗h4 –2. ♗f2-h4 & **1. ♕g8#** ◆ –1... f7x♖g6 –2. ♕b6-b3 & **1. ♖g8#** ◆ –1... ♔a7x♖a8 –2. ♖b8-a8+ & **1. ♕xb7#** ◆ –1... ♔b8x♖a8 –2. ♖a7-a8+ & **1. ♕xb7#**.

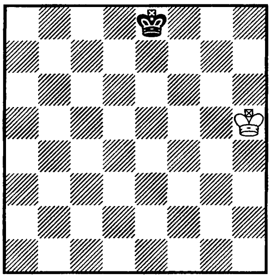


1315

PROCA, Zeno
Chess Amateur 1924 /
dedicated to W. Pauly

–2 & #1 Proca-Retractor

1315: –1. ♔e3xd3! cxd3(ep)+ 2. d2-d4 & **1. ♖xb6#**.



1316

SUNYER, Julio
Chess Amateur 1923

-1 & h#1 Help Retractor

1316: -1. ♔g6x♖h5 ♖h8x♕h5 & **1. 0-0** ♕h7#.

RETREATABLE PAWN [F]

Fairy piece. Moves between 2nd and 8th ranks (white), or 7th and 1st (black), forwards or backwards. It always captures and checks forwards, but it can be captured when it moves a double step in either direction. It promotes normally, but can remain a Pawn.

⧗ Invented by Ragnar Persson in 1938 (R. Persson, *Fairy Chess Review* 3/9 pages 100/3045).

RETREATING PAWN [F]

Fairy piece: does not promote, but upon reaching the last rank may then retreat in one move to anywhere from the 2nd to the 7th rank.

RETRO [R]

Usually an abbreviation for “Retrograde”.

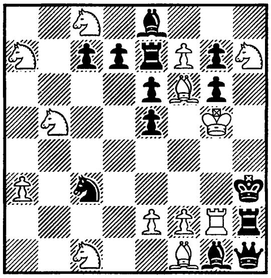
★ **See example** 782.

RETRO ETERNITY [R]

A special mechanism in which a series of retro-moves does not carry a transfer of move, and the initial game array can never be reached.

RETRO OPPOSITION [R]

In a particular phase of the retro-play, it can be proved which side is to play, despite there being mobile units on both sides.



1317

HAZEBROUCK, André
1.pr Die Schwalbe 1994

#1?

1317: The white Pawns and black Pawns have each made 3 captures: cxbP (for promotion to Knight), d6xe7 (for promotion to Knight), and gxf; a3x♕b2 (for promotion to Knight), fx♖e6, hx♕g6. The double cage on the right can be opened only by means of h7x♕g6 and g6x♘f7. But before this, a white piece must unpromote on h8. This can only be a white Queen, because no other piece can get back to h8. This Queen must first be brought back on the board by a Pawn-uncapture, i.e., a3x♕b2. The black King is shielded from check by two Knights. If it is White to play in the diagram position, there is a lack of a tempo at the end of the whole maneuver, despite 6 mobile Knights, so that in order to avoid retro-stalemate, White must begin the retractions. So the answer is: 1. ♖g3# is illegal and **White cannot mate in one** because it is Black’s turn to move.

RETRO PROBLEM [R]

A chess composition containing at least one element of Retrograde Analysis that is essential for the author’s idea.

★ **See example** 782.

RETRO-STALEMATE [R]

A position where the side whose turn it is to retract has no valid last move.

≡ **Alias:** Retropat.

RETROGRADE ANALYSIS [R]

Deduction of the move or moves leading up to a given position. A problem may be completely made up of retrograde analysis (as in a proof game, or a problem in which the task is to determine Black’s last move, for example), or it may be a part of some larger problem (for example, it may be necessary to determine that Black has moved his King leading up to a given position, meaning he is unable to castle, and thus rendering correct a solution which would be otherwise incorrect). (Definition from FIDE Album.)

Often in any problem solving, a brief retroanalysis consists of a routine check on things like does Black (or White) have the last move, are there promoted (obtrusive) pieces on the board, is there a conflict between the remaining force and allowed captures made by Pawns, etc.

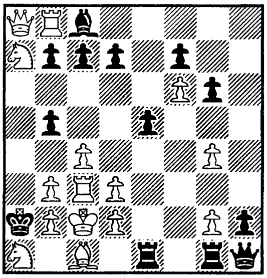
RETROSHIELDING [R]

Retroshielding is the avoidance of the threat of an illegal (for classical-style retroproblems) or “undesirable” (for retros with additional conditions, including fairy ones) linear check by means of emergence on the relevant line of a sidepiece which delivers no check to the shielded King along that line. (Frolkin & Kornilov).

There are two main types of Retroshielding:

Active: A retroshield (piece) comes to the retroshielding line "on its own" (see the example by Dawson),

Passive: The shield (piece) emerges as a result of its uncapture (see the example by Frolkin & Kornilov).

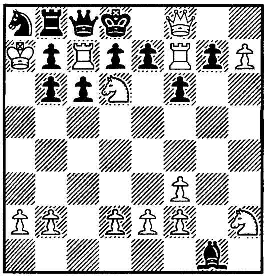


1318

DAWSON, Thomas R.
Neuburger Wochenschach 1911

Who is on the move?

1318: Retro: 1... e7-e5 2. f5-f6 ♖e6-e1 3. f4-f5 ♖a6-e6 **(shields the black King)** 4. ♘c6-a7 **(uses the shield)** ◆ Thus, it is White's turn to move.



1319

FROLKIN, Andrey ; KORNILOV, Andrey
Mat Plus Review 2010

10 last single moves?

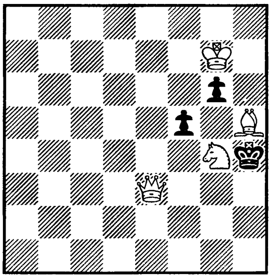
1319: Retro: **1. ♘e8-d6+** g2-g1♗ 2. ♕h8-f8 g3-g2 3. ♖f8-f7 g4-g3 4. **♖g8x♗f8** g5-g4 5. **♘d6-e8** ♔e8-d8,etc.

≡ **Aliases:** Retro Shield; Retroscreening.

REVERSAL 1

Reciprocal change of the first and mating move to the same defence in two phases.

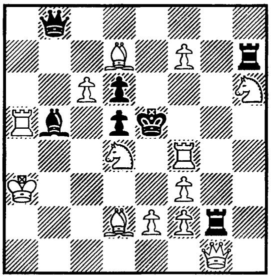
1320: **1. ♘f2?** (~), 1... gxh5 2. ♕f4#, 1... ♔xh5,g5 2. ♕h6,♕h3#, 1... f4! ◆ **1. ♕f4!** (~), 1... gxh5 2. ♘f2#, 1... ♔xh5,g5 2. ♘f6,♕h2# ◆ One of the oldest examples with possibly unconscious thematic try. A miniature with reversal and three changed mates is certainly more appreciated today than it could have been 140 years ago.



1320

BOIVIN, C. A.
The Torch 1871

#2



1321

SALAZAR, Francisco
The Problemist 1969

#2

1321: **1. ♘e6?^{A}** ~ 2. ♖f5#, 1... ♗d3 2. ♗c3#^{B}, 1... ♖xh6! ◆ **1. ♗c3?^{B}** ~ 2. ♖f5#, 1... ♗d3 2. ♘e6#^{A}, 1... ♖xf7! ◆ **1. ♕a1?^{C}** ~ 2. ♖f5#, 1... ♗d3 2. ♘b3#^{D}, 1... ♖g5! ◆ **1. ♘b3!^{D}** ~ 2. ♖f5#, 1... ♗d3 2. ♕a1#^{C}, (1... ♖xf7,♖g5 2. ♘xf7,♕xg5#).

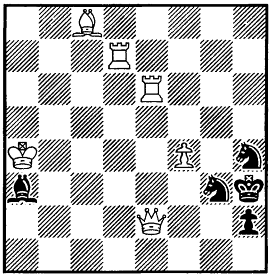
Reversal 1 and 2 Patterns:

Reversal 1		
1	-	a
A		B
B		A

Reversal 2	
1	~
A	B
B	A

REVERSAL 2

Reciprocal change of the first move and threat in two phases.



1322

KNUPPERT, Hugo
Problemnoter 1962

#2

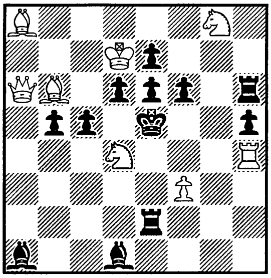
1322: **1. ♖d3?** ~ 2. ♖h6#, 1... ♘g6! ◆ **1. ♖h6?** ~ 2. ♖d3#, 1... ♘xe2 2. ♖g7#, 1... ♗d6! ◆ **1. ♖e3?** ~ 2. ♖h7#, 1... ♗e7! ◆ **1. ♖h7!** ~ 2. ♖e3#, 1... ♘xe2/♘e4 2. ♖g6#.

≡ **Aliases:** Reversal, Threat; Threat-Reversal.

REVERSAL EXCHANGE

Presentation of reversal themes in two phases so that each thematic phase has a role of try for other thematic phase. Example with a single thematic move is the le Grand theme.

Combined with an additional theme, reversal exchange assumes a cyclic form, as in the Dombrovskis theme example **1323**.



1323

VASILENKO, Anatoly
3.pr Loshinsky MT 1982

#2

1323: **1. ♘xe7?** ~ 2. ♘dc6#^{A}, 1... ♗xd4^{b} 2. f4#^{B}, 1... f5!^{a} ◆ **1. ♗xc5?** ~ 2. f4#^{B}, 1... d5^{c} 2. ♕xe6#^{C}, 1... ♗xd4!^{b} ◆ **1. ♕a2!** ~ 2. ♕xe6#^{C}, 1... d5^{c} 2. ♗c7#, 1... f5^{a} 2. ♘c6#^{A}, 1... c4 2. f4#, etc.

REVERSIBLE PAWN [F]

A fairy Pawn. Moves, captures and checks in both directions.

⧗ Introduced by T. R. Dawson in 1911.

REX EXCLUSIVE (RE) [F]

Means the fairy rules do not apply to the Kings (or any other Royal piece).

REX INCLUSIVE (RI) [F]

Means the fairy rules apply to the Kings (or any other Royal piece).

REX MULTIPLEX [F]

Fairy condition. Each side has (a possibility of having) more than one King. The variant is known as **multirex** or rex multiplex. Some of the basic concepts, like check and mate, have to be redefined, and there are several different ways this can be done, none of which has a clear claim to be the best way.

1. Groupmate. The simplest way of generalizing the rules is to interpret a "check" to a royal piece as a check by the side giving it, i.e, either White or Black. Thus checkmate occurs if a royal piece is in check and all moves leave at least one of the royal pieces still in check, though not necessarily the same one.

When there are two Kings on one side, under these rules, they are often called **Siamese Kings**. It is often sufficient to fork or skewer two of the Kings to give mate, there being no need in this case to guard flight squares, since a flight of one of the Kings leaves the other in check. The only way to parry the skewer-check, then, is an interposition of a third piece on the check-line, or a capture of the checking unit.

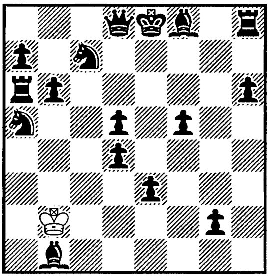
2. Supermate. All the royalties have to be checked simultaneously. Moves that check one or some of the Kings, but not all, may in this type of play have to be declared illegal or, if the checks cannot be answered, draw on the grounds of being, like stalemate, incomplete attempts to give checkmate.

3. Monomate. The aim is to checkmate one of the royalties, disregarding the others. Here again there is some variation among composers as to whether other Kings can be checked at the same time that one is mated, or whether one King can save another from mate by interposing itself.

≡ **Alias:** Multirex.

REX SOLUS

A problem where one side's force consists purely of the King. Black Rex Solus problems are not rare, but white Rex Solus is usually accompanied by some fairy or retro element.



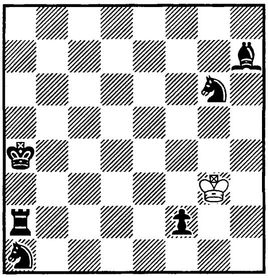
1324

BLÁTHY, Ottó T.
L'Échiquier 1926

s#29   Maximummer

1324: **1. ♔c1** ♗a3+ 2. ♔d1 ♗f8 3. ♔e2... 7. ♔xd4... 9. ♔b2 ♗a3+ 10. ♔xa3 ♕h4 11. ♔b2 ♕d8 12. ♔c1... 16. ♔g3 ♕h4+ 17. ♔xh4 ♗e4 18. ♔g3... 22. ♔xc7... 25. ♔xd5 ♗e4+ 26. ♔d6 ♗a8 27. ♔c7 ♗f3 28. ♔b8 ♗a8 29. ♔xa8 0-0#.

1325: **1. ♔g2!** ~ 2. ♔f1 ♘~4=, 1... f1♕+ 2. ♔g3 ♕f5=, 1... f1♖+ 2. ♔h3 ♖g1=, 1... f1♗+ 2. ♔h1 ♖g2=, 1... f1♘+ 2. ♔g1 ♘g3=, 1... ♖a3 2. ♔h2 f1♕=, 1... ♘c2 2. ♔f1 ♘e1=, 1...♘ge~,♘g~8 2. ♔f1 ♗e4=.



1325

ABDURAHMANOVIĆ, Fadil
1.pr feenschach 1981

r=2

★ **Other examples:** 575, 1095, 1163, 1240, 1316, 1520.

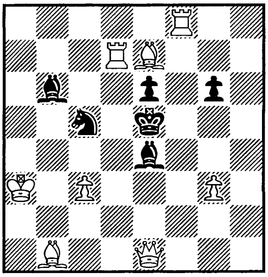
RICCIARDI THEME

In two or more tries, White threatens every time a different mate, which Black refutes with different moves. In the solution Black's new defences allow each threat mate of the try play.

⧗ Adelchi Ricciardi (1884-1968).

Pattern:

Ricciardi					
1	~	a	b	c	d
X?	A			!	
Y?	B				!
Z		A	B		

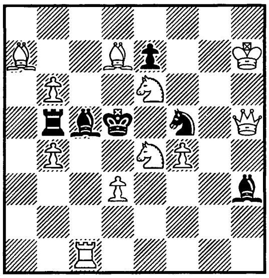


1326

PIRRONE, Santi
pr Il Due Mosse 1958

#2

1326: **1. ♖d4?** (2. ♗d6#) ♗c7! ◆ **1. ♖f4?** (2. ♗f6#) ♗d8! ◆ **1. ♕h1!** ~ 2. ♕h8#, 1... ♗xh1 2. ♗f6#, 1... ♗xb1 2. ♗d6#, (1... ♘xd7 2. ♕xe4#).



1327

RICCIARDI, Adelchi
Il Due Mosse 1958 / (v)

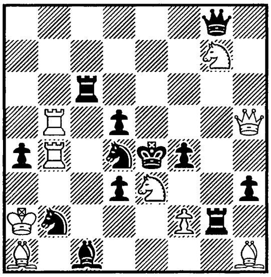
#2

1327: **1. ♖c4?** ~ 2. ♘c7#, 1... ♗d6 2. ♘c3#, 1... ♗xb6! ◆ **1. ♗b8?** ~ 2. ♘c3#, 1... ♗d4 2. ♘c7#, 1... ♗xb4! ◆ **1. ♕e8!** ~ 2. ♕a8#, 1... ♘d4 2. ♘c7#, 1... ♘d6 2. ♘c3#, (1... ♖xb6 2. ♖xc5#).

RICE THEME

In two *phase*s, the keys directly selfpin two different white pieces on the same square. In at least two variations, Black unpins the key-piece which mates.

⧗ The term was first used after John M. Rice (1937) had published a number of problems with alternate self-pinning in the late 1950s and early 1960s, although JMR himself denies that he was the originator of the theme.



1328

HARTONG, Jan
3.pl Netherlands – Germany 1953-55

#2

1328: **1. ♖xd5?** ~ 2. ♖bxd4#, 1... ♘c4 2. ♖xd4#, 1... ♖c4 2. ♖e5#, 1... ♕xg7! ◆ **1. ♘xd5!** ~ 2. f3#, 1... ♘c4 2. ♘c3#, 1... ♖c4 2. ♘f6# ◆ etc.

RIDER [F]

Any piece able to move in one move along sequence of cells that form a path, the cells passed through being clear. The Rider can stop at any cell in its path, but a capture, if any, can occur only on the last cell of the ride. The moves of Riders are thus blockable by intervening pieces. The paths can be straight or curved. The length of one step is given in coordinates (x,y), which denote orthogonal lines.

Any *leaper* may be granted the power of extending its first leap in the same direction by taking further leaps along a "riding-line", unless the stopping square is blocked by a friendly or occupied by an enemy piece (in which case it can be captured).

Of the orthodox pieces, the Queen, Rook and Bishop belong to this group. Some fairy riders are:

Alfilrider: (2,2) Rider.
Camelrider: (1,3) Rider.
Dabbabarider: (0,2) Rider.

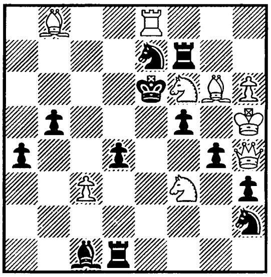
Nightrider: Rider along straight lines of Knight moves; (1,2) Rider (T. R. Dawson, *"Die Schwalbe"* 1925).

Threerider: (0,3) Rider.

Zebrarider: (2,3) Rider.

RIGA THEME

In a threemover, Black on his first move makes a weakness which can be used by White only on the third move, while the attempt to use it on the second move will weaken the position of White. The theme was proposed by problemists from Riga and that's where its name came from.



1329

DOMBROVSKIS, Alfreds
1.pr Riga-750 JT 1951

#3

1329: 1. ♕f2! (2. ♕a2+), 1... ♖d2 2. ♘xd4+ (2. ♘g5+?) ♔xf6,♖xd4 3. ♕h4,♕xf5#, 1... ♗d2 2. ♘g5+ (2. ♘xd4+?) ♔xf6,♗xg5 3. ♕xd4,♕xf5#, (1... b4 2. ♕e2+; 1... ♔xf6 2. ♕a2).

≡ **Alias:** Riga.

RING TOURNEY

A competition for original compositions published within a given period in one country in various sources of which none organizes a tourney of its own. One of the best known regular ones is the Israel Ring Tourney.

ROBERT THEME

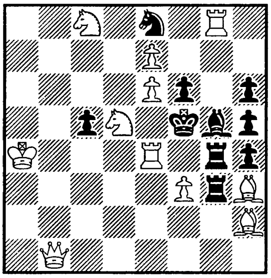
The mates which occur after the same defence in the *set play* recur in a *post-key play* after new black defences, while the thematic set defence is met by *changed mate* (*Mate, Changed*).

⌛ Philippe Robert (1938).

Pattern:

Robert						
1	~	a	b	c	..	y
	*	AB..X				
Y		Z	A	B	..	X

1330: *1... c4 2. ♖e1/♖e2/♖e3# ◆ **1. ♘f4!** (~), 1... c4 2. ♕b5#, 1... ♖g1 2. ♖e1#, 1... ♖g2 2. ♖e2#, 1... ♖xf3 2. ♖e3# ◆ etc.



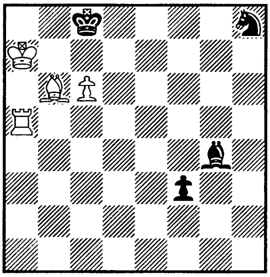
1330

ROBERT, Philippe
Diagrammes 1997

#2

RØDOVRE THEME

In try White threatens an immediate mate ***A***. Black's defense ***a*** is followed by an immediate mate ***B***. Black parries White's threat with a good defence ***b***, made by a different piece. With his *foreplan* White forces Black to move ***a***. White then can carry out his *main plan*, which now threatens mate ***B***. Black's thematic move is followed now by mate ***A***.



1331

RASMUSSEN, Hans
3.hm Skakbladet 1963

#3

1331: 1. ♖d5? (2. ♖d8#] ♗d7 2. exd7#, 1... ♘f7! ◆ **1. ♖b5!** (2. ♗a5 ~ 3. ♖b8#) ◆ 1... ♗d7 2. ♖d5! (3. cxd7#] ♗~ 3. ♖d8# ◆ Until now the most convincing example of Rødovre theme, in addition with 3-move threat and only 8 men.

ROELS THEME

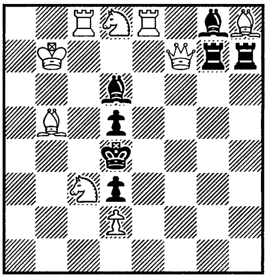
A two-move theme which has two forms:

Roels 1: A combination of *theme A* with unpins of the mating piece. See **1332**

Roels 2: A combination of *theme A2* with unpins of the mating piece. See **1333**

1332: 1. ♗a6! ~ 2. ♘b5#, 1... ♗c7 2. ♕f2#, 1... ♗e7 2. ♕f4#, (1... ♗e5,♗c5 2. ♘e6,♘c6#).

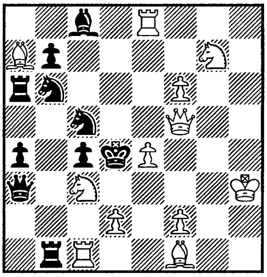
1333: 1. ♗b8! ~ 2. ♗e5#, 1... ♘e6 2. ♕e5#, (1... ♘cd7! 2. ♘e6#), 1... ♘b3 2. ♘b5#, 1... ♘d3 2. ♘e2# ◆ etc. (Defence ♘d3 is not pure A2 theme since it also guards e5).



1332

FLECK, Ferenc
1.hm Magyar Sakkvilág
1939

#2



1333

NOVEJARQUE, Francisco
1.pr Netherlands – Spain
1935

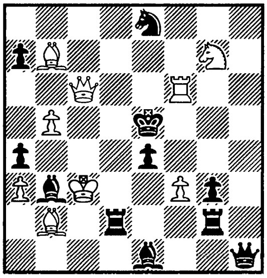
#2

→ ***See also:*** *Theme A; Theme A2.*

ROHR THEME [S]

Selfmate with active play of a white King's battery. White gives check from the Royal battery and Black has to checkmate white King by capturing the rear piece of the battery.

⧗ Hugo Rohr (1865-1937).



1334

SHINKMAN, William A.
Lebanon Herald 1878

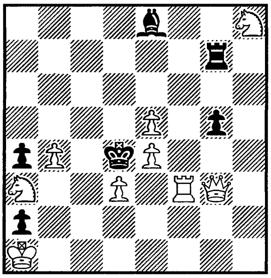
s#2

1334: 1. ♕b6! ~ 2. ♕d4+ ♖xd4#, 1... ♗f2 2. ♔xd2+ ♗d4#, 1... axb6 2. ♔b4+ ♖xb2/♖d4#, (1... ♘xf6 2. ♕c7+ ♖d6#).

ROMAN THEME

A defence substitution idea in Logical combination.

A good defence to a threat is eliminated by means of a foreplan and a decoy, and an inferior analogous defence (not previously available) by the same unit is introduced.



1335

BRUSKI, Johannes
Deutsches Wochenschach
1906

#3

1335: 1. ♕h2? ♖c7! ◆ **1. ♘g6!** (2. ♕f2+) ♖xg6 (1... ♔c3 2. ♕e1+) 2. ♕h2 ♖c6 3. ♘b5#.

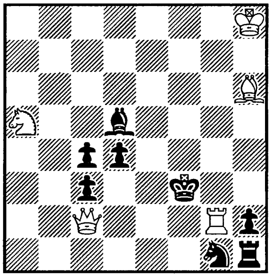
★ **Other examples:** 938, 988, 1467, 1589.

≡ **Alias:** Römer (Ger.).

ROMAN, ALTMAN

A much-debated *Roman combination* (Roman theme) in which a black man is not decoyed to a disadvantageous square with the resulting bad defence, but away from an advantageous square, which gives White a mating attack.

⧗ Ernst Altman (1890-1916).



1336

ALTMAN, Ernst
Akademische Monatshefte für Schach 1911

#3

1336: 1. ♕g6? (2. ♕g4#) ♗e6! ◆ **1. ♘c6?** ♗xc6 2. ♕g6 ♗d7! ◆ **1. ♘b7!** (2. ♘c5/♘d6) ♗xb7 2. ♕g6 ♗c8 3. ♕c6#.

≡ **Alias:** Altman-Roman.

ROMAN, ANTI-STALEMATE

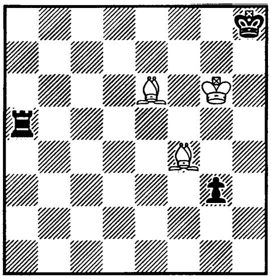
A piece is able to move so as to defeat a threat. It is purposely decoyed by the adversary to a new square, where, although still able to defeat the threat, its defensive move, which originally was harmless, now permits a new attack; the nature of the final disadvantage is the avoided stalemate that, consequently, gives White time to carry out his main plan.

★ **See example** 1467.

≡ **Alias:** Roman, Anti-Pat.

ROMAN, BEUGUNG

A piece is able to move so as to defeat a threat. It is purposely decoyed by the adversary to a new square, where, although still able to defeat the threat, its defensive move, which originally was harmless, now permits a new attack. The final disadvantage is elimination of a good defence.



1337

NISSL, Theodor
Akademische Monatshefte für Schach 1910

#4

1337: 1. ♗e3? ♖d5? 2. ♗xd5, 1... ♖a4! ◆ **1. ♗c1?** ♖a2? 2. ♗xa2, 1... ♖b5! ◆ **1. ♗d2!** ♖c5 2. ♗e3 ♖d5,♖c4 3. ♗x♖, 1... ♖a2 2. ♗c1 ♖a2,♖b3 3. ♗x♖.

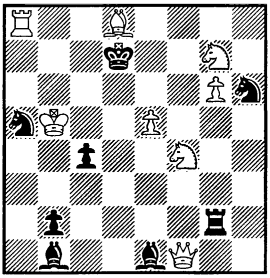
★ **Other example** 1347.

→ ***See also:*** *Beugung.*

≡ **Alias:** Roman, Deflection.

ROMAN, CAPTURE

A piece is able to move so as to defeat a threat. It is purposely decoyed by the adversary to a new square, where, although still able to defeat the threat in an analogous way, its defensive move, which originally was harmless, now permits a new attack. The final disadvantage is a *capture*.



1338

KOHTZ, Johannes ;
KOCKELKORN, Carl
Armee-Zeitung 1906 / (v)

#3

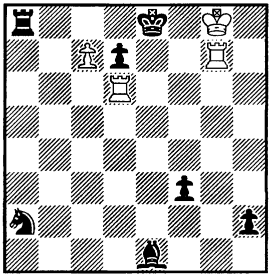
1338: 1. ♘fe6? (2. ♘f8#) ♗b4! ◆ 1. ♘d5? (2♘d~6#) ♖xg6! ◆ **1. ♕f2!** ~ 2. ♕d4#, 1... ♗xf2 2. ♘fe6 ♗c5 3. ♘xc5#, 1... ♖xf2 2. ♘d5 ♖f6 3. ♘xf6#, (1... ♘c6 2. e6+ ♔d6 3. ♕c5#).

★ **Other examples:** 1134, 1337, 1346.

≡ **Alias:** Capture-Roman.

ROMAN, CONSECUTIVE

One Roman is a *foreplan* for another Roman decoy.



1339

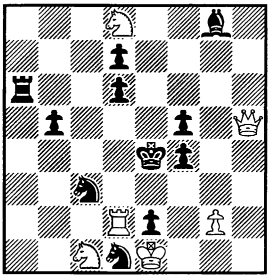
VETTER, Hans
1.pr Palitzsch MT 1932

#5

1339: 1. ♖dxd7? ♗b4! (1... ♗h4? 2. ♖df7) **1. ♖d5?** ♗c3! (1... ♗g3? 2. ♖dxd7 ♗d6 3. ♖xd6) ◆ **1. ♖d3!** (2. ♖e3#) ♗f2 (1... ♗d2 2. ♖xf3) 2. ♖d5 ♗g3 3. ♖dxd7 ♗d6 4. ♖xd6 ~ 5. ♖e6#.

ROMAN, GRIMSHAW

White's *main plan* is refuted by a black man. With his *foreplan* White decoys another black man so, that now the execution of his plan causes a harmful interference. In *interference Roman* (*Roman, Interference*) all defensive moves are made by the same piece, whereas in Grimshaw--Roman the decoy of another piece over a critical square is needed.



1340

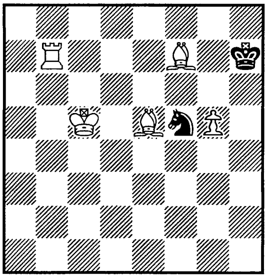
VETTER, Hans
12594. Deutsches Wochenschach 8.8.1915

#4

1340: 1. ♘c6? ♖xc6! 2. ♘b3 ♖c4!! 3. ♕e8+ ♗e6 ◆ **1. ♘b3!** (2. ♖d4+) ♗xb3 2. ♘c6 ♖xc6 3. ♕h8 ♖c4 4. ♕e8#, (1... ♖a4 2. ♘c6 dxc6 3. ♕e8+).

ROMAN, IN A BROAD SENSE

A black piece defeats White's *main plan*. With his *foreplan* White decoys the piece to another, unfavourable square, where it can still defend against the threat, but the defense fails due to an error. The new defense is not, strictly speaking, quite analogous with the original one.



1341

ZEPLER, Erich
Die Schwalbe 1937/II

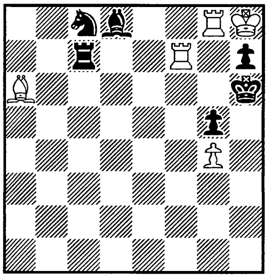
#3

1341: **1. ♖b8?** ♘g7! ◆ **1. ♖b2!** ♘h4 2. ♖b8 ♘g6 3. ♗g8# ◆ Good defense was interference, the insufficient defense is a guard of the mating square, i.e. the motive is different.

≡ **Alias:** Römer im Weiteren Sinne (Ger.).

ROMAN, INTERFERENCE

A Black piece is able to move so as to defeat a threat. It is purposely decoyed by White to a new square, where, although still able to defend against the threat, its defensive move, which originally was succesful, now entails the error of causing an interference.



1342

RÜBESAMEN, Hermann
Münchner Neueste Nachrichten 1909

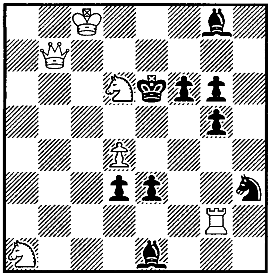
#4

1342: **1. ♖f1?** ♖c1! ◆ **1. ♖f3?** ♖c3 2. ♗d3 ♖xd3 3. ♖f7 ♖d7! ◆ **1. ♖f2!** (2. ♖h2#) ♖c2 2. ♗e2 ♖xe2 3. ♖f7 ♖e7 4. ♖f6#.

★ **Other examples:** 82, 1335.

ROMAN, LINE-OPENING

Against White's *main plan* a black piece has a sufficient defence. White decoys this piece so that it still has an analogous defence against White's threat, but at the same time it brings about an error, which White takes advantage of. The error is a vacation of the line along which White either gains a control of new square(s), or where to he can move (which can be called "line vacation Roman").

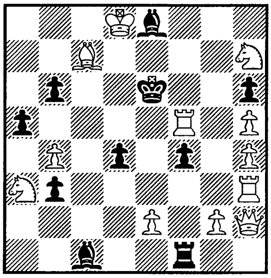


1343

RÜBESAMEN, Hermann
Süddeutsche Schachblätter 1908

#4

1343: **1. ♘b3?** ♗b4! ◆ **1. ♖g3!** (2. ♖xe3#) ♗xg3 2. ♘b3 ♗xd6 3. ♘c5+ ♗xc5 4. ♕d7#. (3... ♔f5 4. ♕e4#) ◆ Line-opening d7-d5.



1344

MØLLER, Jørgen
Deutsches Wochenschach 1912

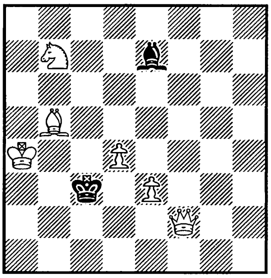
#4

1344: **1. ♖d3?** (2. ♕h3) ♗g6! 2. ♕h3 ♗xf5! ◆ **1. ♘b5!** (2. ♘xd4#) ♗xb5 2. ♖d3! (2. ♕h3) ♗xd3 3. ♕h3 ♗xf5 4. ♕xb3#, (1... ♔xf5 2. ♖e3 dxe3 3. ♕h3+).

ROMAN, LOGICAL

White's *main plan* is defeated by a black piece. After a *foreplan*, this piece still has an analogous good defence at his disposal. With his correct *foreplan* White decoys it onto an unfavourable square, after which White can carry out his plan.

⌛ Italian player Augusto Guglielmetti (1864-1936).



1345

KOHTZ, Johannes ;
KOCKELKORN, Carl
Dt. Wochenschach 1905 / dedicated to A. Guglielmetti

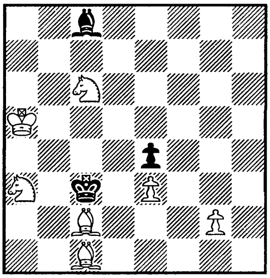
#4

1345: **1. ♕e2?** ♗g5 2. ♗d3 ♗xe3! ◆ **1. ♘c5?** ♗xc5 2. ♕e2 ♗xd4 3. ♗d3 ♗xe3! ◆ **1. ♘d6!** ♗xd6 2. ♕e2 ♗f4 3. exf4! ♔xd4 4. ♕e5# ◆ A problem with historical relevance: the composers named the theme of this problem "Roman", thanks to Sr. Guglielmetti who lived in Rome. Two years earlier, Kohtz and Kockelkorn had published *"Das Indische Problem"*.

≡ **Alias:** Roman, of Choice.

ROMAN, OF LOWER DEGREE

A black piece is decoyed to an unfavourable square and has still an analogous defence at its disposal, like in a proper Roman, but the new defence is followed by a mate that was possible as a threat already in the try play.



1346

BRUNNER, Erich
Akademische Monatshefte für Schach 1911 / dedicated to J. Kohtz and C. Kockelkorn

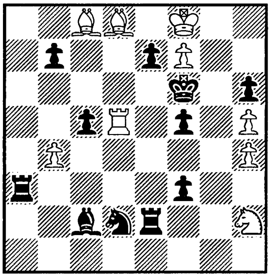
#3

1346: 1. ♘d4? (2. ♘e2,♘b5#) ♗a6! ◆ **1. ♘b4?** (2. ♘d5,♘a2#) ♗e6! ◆ **1. g4!** (~), 1... ♗xg4 2. ♘d4 (2. ♘b5#) ♗e2 3. ♘xe2#, 1... ♗b7 2. ♘b4 (2. ♘a2#) ♗d5 3. ♘xd5#, 1... ♗a6 2. ♘b4 ♗c4 3. ♘b1#, 1... ♗e6 2. ♘d4 ♗c4 3. ♘b1#.

→ ***See also:*** *Roman Theme.*

ROMAN, PERI-INTERFERENCE

A black piece refutes White's try. White decoys the piece around the critical square (along the parallel line) so that Black's analogous defence interferes harmfully with another black piece.



1347

REHM, Hans-Peter
1.pr Leipzig Olympiad 1960

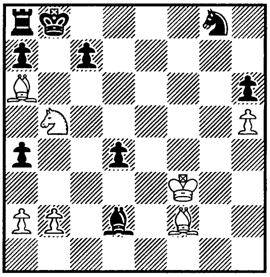
#7

1347: 1. ♔g8? ♖g2+! 2. ♘g4+ ♖xg4+ 3. ♔f8 ♖e3! (= good defence) ◆ **1. ♔e8!** (2. f8♕#) ♗a4+ 2. b5 ♗xb5+ 3. ♔f8 ♗d3 4. ♔g8! (5. f8♕#) ♖g2+ 5. ♘g4+ ♖xg4 6. ♔f8 (7. ♗xe7#) ♖e4 (6... ♖e3??) 7. ♖xf5# (6... ♖g8+ 7. fxg8♘#).

≡ **Alias:** Peri-Sperr-Römer (Ger).

ROMAN, SEEBERGER

White's main plan is refuted by a black piece. White decoys this piece so that later its analogous defence leads to Seeberger incarceration.



1348

SIERS, Theodor
332. Österreichische Schachzeitung 1954 / (v)

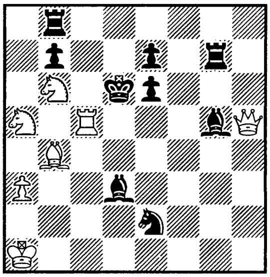
#5

1348: **1. ♗g3!** ♗a5! ◆ **1. ♘xd4?** ♘e7! ◆ **1. ♗h4!** (2. ♘xd4) ♗g5 2. ♗g3 ♗d8 3. ♘xd4 (4. ♘c6#) ♘e7 4. a3!.

→ ***See also:*** *Seeberger Interference.*

ROMAN, SELF-BLOCK

A piece is able to move so as to defeat a threat. It is purposely decoyed by the adversary to a new square, where, although still able to defeat the threat, its defensive move, which originally was harmless, now permits a new attack. The final disadvantage is a self-block (see **1349**) or remote block (see **1350**).

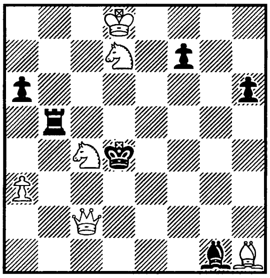


1349

KIDSON, Henry E.
Cassel's Family Paper 1858

#3

1349: **1. ♕h8?** (2. ♕xb8#) ♗f6+! ◆ **1. ♕h2+** ♗f4 2. ♕h8 ♗e5+ 3. ♖c3#, (2... ♖gg8 3. ♖c6#, 1... ♘g3(f4) 2. ♕b2 ~ 3. ♖c6#).



1350

GRASEMANN, Herbert
3.pr Österreichische Schachzeitung 1953 / (v)

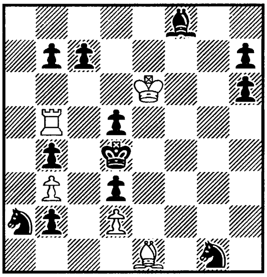
#6

1350: 1. ♗e4? ♖b3! ◆ 1. a4! (2. axb5) ♖h5! 2. ♗e4 ♖h3 3. ♕d2+ ♔xe4 4. ♘d6+ ♔f3 5. ♘e5+ ♔g3 6. ♘f5#, 1... ♖g5 2. ♗e4 ♖g8+ 3. ♔e7 ♖g3 4. ♕d2+ ♔xe4 5. ♘d6+ ♔f3 6. ♘e5#, (3(4)... ♔xc4 4(5).♗d5#).

★ **Other examples:** 1341, 1346.

ROMAN, STALEMATE [E]

White's logical combination in an endgame. White faces a lost endgame. His immediate stalemate combination is parried by black piece's adequate defence. With a *foreplan*, White decoys the black piece to another square. The piece still has an analogous defence, which leads to *stalemate*.



1351

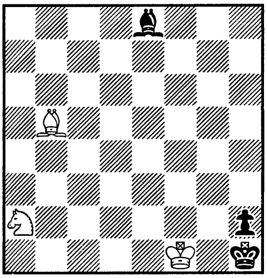
BRUNNER, Erich
hm Olympic Tourney 1938

=

1351: 1. ♔f5 ♘h3 2. ♗g3! (thematic try: 2. ♗h4? ♗g7 3. ♗f2+ ♘xf2 4. ♖xd5+ ♔xd5 5. ♔f4...) ♗d6 (2... ♗g7?? 3. ♗xc7) 3. ♗h4 ♗e5 4. ♗f2+ ♘xf2 5. ♖xd5+ ♔xd5 =.

ROMAN, TEMPO

Tempo duel in a *logical problem*: White's try fails because after black piece's defence, White is on the move. In his *foreplan* White decoys that piece so that in the crucial position Black is on the move.



1352

ZEPLER, Erich
1.pr Chess Review 1937 / (Miniature Ty)

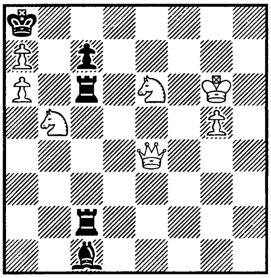
#5

1352: 1. ♘c3? ♗xb5+ 2. ♔f2 ♗d3! ◆ 1. ♗d3! ♗g6 2. ♘c3 ♗xd3+ 3. ♔f2 ♗e2,♗e4 4. ♘e4, ♘e2.

→ *See also: Tempo Decoy.*

ROMAN, UNPIN

A black piece is able to move so as to defeat a threat. It is purposely decoyed by the adversary to a new square, where, although still able to defeat the threat, its defensive move, which originally was harmless, now permits a new attack. The final disadvantage is an *unpin*.



1353

MØLLER, Jørgen
Skakbladet 1911

#3

1353: 1. ♕d5? ♗xg5! ◆ 1. ♕h1! ♗b2 2. ♕d5 ♗f6 3. ♘exc7#.

≡ **Alias:** Unpin Roman.

ROMAN, WHITE

A logical defensive combination: On attack, White aims at playing a piece to a certain square. On defence, Black decoys the white piece to an analogous square from which it cannot carry out its original plan in time. White may have a way to counter Black's defensive combination ("white anti-Roman"), unless it is a refutation.

The following definitions by Hans Peter Rehm can help us draw the parallel between black and white Roman:

Black Roman (makes White's attack work in the solution)

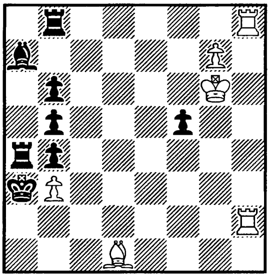
1. There is a thematic try (attack) by **White** where a **black** piece *X* ("Roman Piece") has a successful (=defending) move.
2. After a forced decoy of *X* (black Roman move) the defending move of the same piece *X* is substituted with another, which is no longer successful (= White mates in the required number of moves).

White Roman (makes Black's defence work in the *fundamental try*)

1. There is a thematic try (defence) by **Black** where a **white** piece *X* ("Roman Piece") has a successful (= leading to Black's mate) move.
2. After a forced decoy of *X* (white Roman move) the attacking move of the same piece

X is substituted with another, which is no longer successful (= no mate by White possible in the required number of moves).

⌛ Erich Zepler (1898-1980) made an early example (**1354**), the only one before 1960.

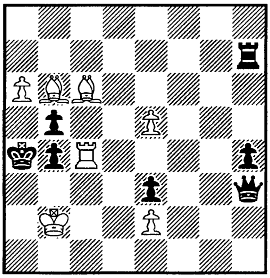


1354

ZEPLER, Erich
1.pr Die Schwalbe 1930 / dedicated to A. C. White

#4

1354: **1.** ♖g2? (2. ♖hh2) ♖c8! (white Roman) 2. ♖xc8 ♗b8! 3. ♖cc2 ♔xb3 4. ? ◆ **1.** ♖**f2!** (white anti-Roman) ♖c8 2. ♖xc8 ♗b8 3. ♖cc2 ♔xb3 4. ♖f3#.



1355

KUTZBORSKI, Dieter
3.pr Thèmes-64 1973

#4

1355: **1.** ♖**c1?** b3? (black "thematic try") 2. ♖c4#, 1... ♕h1! 2. ♖xh1 (white Roman) b3 3. ♖xh4+ ♖xh4! ◆ **1.** ♗**e4?** bxc4? 2. ♗c6#, 1... ♕f5! 2. ♗xf5 (white Roman) bxc4 3. ♗d7+ ♖xd7! ◆ **1. a7!** (Ex-decoy, anti-Roman), 1... ♖xa7 2. ♖c1! ♕h1 3. ♖xh1 b3 4. ♖xh4#, 1... ♖h8 2. ♗e4! ♕f5 3. ♗xf5 bxc4 4. ♗d7#.

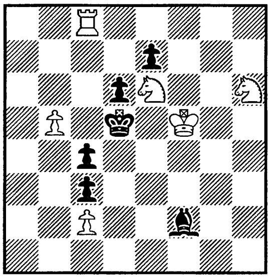
→ ***See also:*** *Anti-Roman Theme.*

≡ **Alias:** White Roman.

ROMAN, ZUGZWANG

A piece is able to move so as to defeat a threat. It is purposely decoyed by the adversary to a new square, where, although still able to defeat the treat, its defensive move, which originally was harmless, now permits a new attack. The nature of the final disadvantage is zugzwang!

1356: **1.** ♘**g8?** ♗**h4!** ◆ **1. b6!** ♗**xb6** (1... ♗e3 2. b7 ♗a7 3. ♘g8) 2. ♘g8 ♗d8 3. ♖c7 ♗xc7 4. ♘xe7#.



1356

HANNEMANN, Knud
Skakbladet 1920

#4

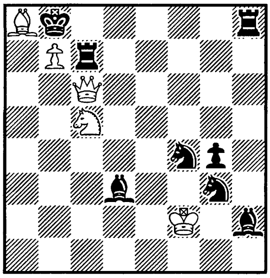
→ ***See also:*** *Roman Theme.*

≡ **Alias:** Zugzwang-Roman.

ROMANTIC STUDY [E]

One of the three categories the studies are divided into. A study that is usually far from over-the-board chess and from positions and play seen in classical studies, too. Its ideas are often bizarre and exaggerated, although the requirements of economy and soundness apply to it as well as to other genres.

Especially popular between the World Wars, it has still its adherents.



1357

DIDUKH, Sergiy
1.cm Vlasák & Polašek JT 2009

=

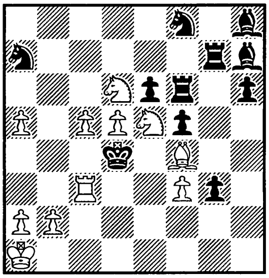
1357: **1.** ♘**a6+** ♔**a7** (1... ♗xa6 2. ♕e8+ ♖xe8 stalemate) **2. b8**♕**+** ♖**xb8 3.** ♕**xc7+** ♔**xa6 4.** ♕**xb8** ♘**h1+ 5.** ♗**xh1!** ♘**h3+ 6.** ♔**g2** ♗**xb8** stalemate. ◆ Two stalemates, in the first white Bishop is incarcerated on a8, in the other on h1.

→ ***See also:*** *Analytical Study; Artistic Study; Grotesque.*

RÖNTGEN EFFECT

A line-piece's capability of threatening the opponent's King or to pin a man from a distance after a number of men have moved off the line.

1358: **1. a3!** (2. ♖d3+ ♔xc5 3. ♘d7+ ♖xd7 4. b4#), 1... ♖fg6! 2. ♘e4! (2. ♖d3+? ♔xc5 3. ♘d7+ ♖xd7 4. ??) fxe4 3. ♖c4+ ♔xd5 4. fxe4#.



1358

KUBBEL, Leonid I.
Skakbladet 1935

#4

ROOK

Along with the King and the Knight, one of the pieces whose power, movement and place in the game-array have been basically the same over the past 1500 years, i.e., from the earliest days of chess as we know them. The Rooks have always stood on the distant corners of the base-line and moved in the length of whole vertical and horizontal lines. The only substantial change in rules has, in fact, increased its power and mobility, when castling gradually evolved in the 15th and 16th century. Until that period the Rook was also by far the strongest piece on the board.

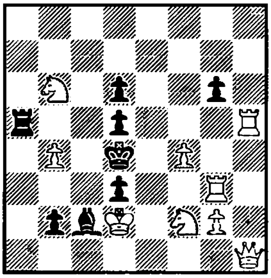
The name of the piece has been under more radical changes. In India it was chariot "rat-ha", in Persia "rukh" and the Arabs adopted this name. But, for Europeans it was incomprehensible, and it was changed to something that sounded like it. In the Anglo-American world it is still "Rook", etymologically not related to any other Rook though, whereas in most other languages it is developed to mean "tower". For instance in German the piece is "Turm", but interestingly "rukh" is still alive in castling, which is "Rochade". Some other related languages have followed the example.

Russians, with their "ladya" ("boat"), make an interesting exception. It has probably been adopted from one of the numerous variants of Chaturanga, in one of which the Rook was called "boat".

ROOK SWITCH THEME

In the course of the solution, the Rooks exchange the lines and functions they had in the initial position of the problem. A special case of *exchange of functions*.

1359: **1. ♖xd3+?** ♗xd3! 2. ? ◆ **1. ♖hh3!** (2. ♖xd3+) ♖a3 2. ♖g5 ♖a5 3. ♖xd3+ ♗xd3 4. ♕h8# ◆ (2... b1♘+ 3. ♕xb1 ♖a5 4. ♕b2#).



1359

BRUNNER, Erich
Deutsche Schachblätter 1914 / dedicated to D. Przepiórka

#4

≡ **Alias:** Wechseltürme (Ger.).

ROOT-50-LEAPER [F]

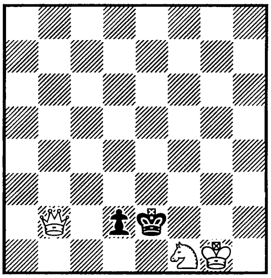
Fairy piece. It can make two kinds of moves, the geometric length equalling to the square root of 50; in other words it is either a (1,7)- or (5,5)-*leaper*.

≡ **Alias:** Wurzel-50-Reiter (Ger.).

RØPKE TYPE

A problem with two dual-free variations after black promotions where the number of pieces is kept as small as possible.

⌛ Vilhelm Røpke (1892-1978).



1360

HANNEMANN, Knud
Die Schwalbe 1929

#2

1360: 1. ♕c3! (~), 1... d1♕ 2. ♕e3#, 1... d1♘ 2. ♘g3#, (1... ♔d1/♔e1 2. ♕xd2#).

★ **Other example** 1419.

≡ **Alias:** Røpke Theme.

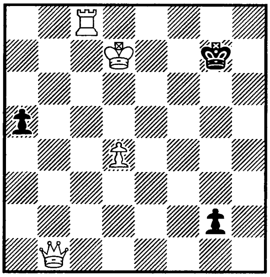
ROSE [F]

Fairy piece. An octagonal (1,2)-*rider*. It can make several successive Knight leaps on octagonal lines isometric to d2-b3-a5-b7-d8-f7-g5-f3-d2. A Rose moves in the same way to capture or not to capture, the taken unit being on the arrival square.

In other words, a piece that can move one or several Knight's moves in succession on a circular line. Rose g2 with bK on g6 can give check playing to f4 or h4, or move e1-c2-b4-c6-e7 and check.

ROSETTE

Play of the King to all eight adjacent squares.



1361

SHINKMAN, William A.
Checkmate 1901

#3

1361: **1.** ♖c2!, 1...♔f~ 2. ♖xg2 ♔f7(8) 3. ♕f1#, 1... ♔h7(8) 2. ♖xg2 ~ 3. ♕h1#, 1... g1~ 2. ♕xg1+ ♔h~/♔f~ 3. ♖h2/♖f2#. ◆ Key gives 5 flights.

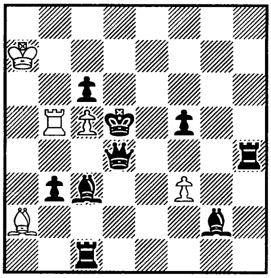
ROTATING JACOBS THEME

There are only two thematic black defenders instead of three. The black defenders give up one guard and assume one new one.

→ ***See also:*** *Cyclic Overload Theme.*

ROTATIONS TWINS THEME

Twinning is done as if the position is rotated on a cylindrical board by one or more squares in horizontal, vertical or both horizontal and vertical direction.

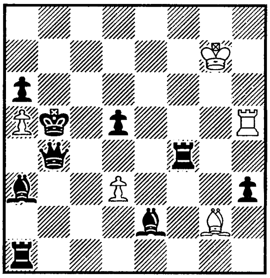


1362

VELIMIROVIĆ, Milan
1.pl QCT YU
Championship 1979

Position a

h#2



1363

VELIMIROVIĆ, Milan
1.pl QCT YU
Championship 1979

Position b

h#2

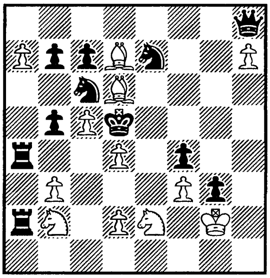
→ ***See also:*** *Cylinder Board.*

1362: **1.** ♕e5 ♖xb3 2. ♗d4 ♖c3#.

1363: b) position after rotation to the right by 2 squares: **1.** ♕**a4** ♗xd5 2. ♖b4 ♗f3#.

ROUND TRIP

In the course of the solution, one piece makes a circular (or elliptical) trip and returns to its starting square.

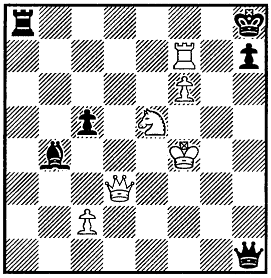


1364

VUKČEVIĆ, Milan
4.pr Schach-Echo 1971

#9

1364: **1. a8**♘!, 1... ♕xa8 2. ♘xf4+ ♔xd4 3. ♘e6+ ♔d5 4. ♘xc7+ ♔d4 5. ♘xb5+ ♔d5 6. ♘c3+ ♔d4 7. ♘e2+ ♔d5 8. ♘d1 ~ 9. ♘c3/♘e3#, 1... ♖xa8 2. ♘c3+ ♔xd4 3. ♘xb5+ ♔d5 4. ♘xc7+ ♔d4 5. ♘e6+ ♔d5 6. ♘xf4+ ♔d4 7. ♘e2+ ♔d5 8. ♘c4 ~ 9. ♘b6/♘e3#.



1365

DEL RIO, Ercole
Il Giuoco Incomparabile degli Scacchi 1769

#7

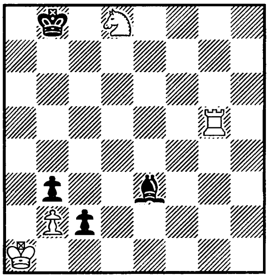
1365: **1.** ♖**f8**+! ♖xf8 2. ♘f7+ ♔g8 3. ♕g3+ ♔xf7 4. ♕g7+ ♔e6 5. ♕e7+ ♔d5 6. ♕d7+ ♔c4 7. ♕d3# ◆ Despite the series of checks and black threats, the position imitates a game. Max Lange wrote: "One of the finest achievements of the Italian School".

★ **Other examples:** 404, 1505, 1519.

≡ **Aliases:** Circuit; Rundlauf (Ger.).

ROUND-ABOUT [E]

Endgame theme. The "wild" Rook plays around the black King in a clockwise or counter-clockwise direction, depending on the King's moves.



1366

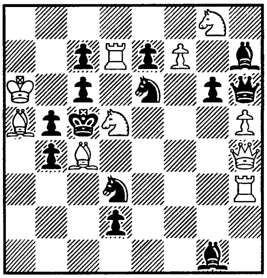
MOTOR, Anatoly
Shakhmaty v SSSR 1973

=

1366: 1. ♘c6+ ♔c8 2. ♖g8+ ♔c7 3. ♖g7+ ♔b6 (3... ♔xc6 4. ♖c7+ etc. = wild piece) 4. ♖b7+ ♔c5 5. ♖b5+ ♔d6 6. ♖d5+ ♔c7 7. ♖d7+ ♔b6 8. ♖b7+ = (counter-clockwise) ◆ 3... ♔d6 4. ♖d7+ ♔c5 5. ♖d5+ ♔b6 6. ♖b5+ ♔c7 7. ♖b7+ ♔d6 8. ♖d7+ = (clockwise).

ROVEN THEME

A Platzwechsel (Exchange of places) of two pieces of the same kind but opposite colour in at least two variations.



1367

LEONTYEVA, Nadezhda A.
Probleemblad 1970

#3

1367: 1. ♗b3! (2. ♗xb4+), 1... ♘df4 2. ♘xb4 ♘d5 3. ♘d3#, 1... ♘ef4 2. ♘xc7 ♘d5 3. ♘e6#, (1... ♕f4 2. ♘xf4; 1... cxd5 2. ♖xd5+).

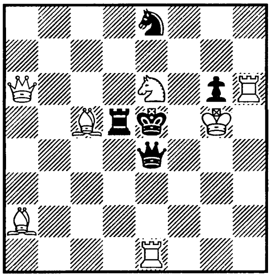
★ **Other example** 1612.

≡ **Alias:** Rovno Theme.

ROYAL BATTERY

A battery with a King as the front piece. While the white royal battery can be found in many works, the black one is seen only occasionally, as far as direct-mate problems are concerned. **210** is a beautiful example featuring a triple-pin mate after the discovered check from the black royal battery.

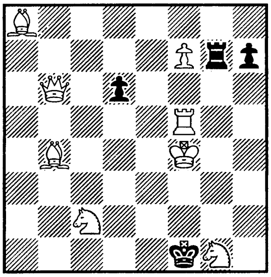
1368: 1. ♕f1! (~), 1... ♔xe6+ 2. ♕f5#., (1... ♖~ 2. ♕f4#, 1... ♘~ 2. ♕f6#, 1...♕e~ 2. ♖x♕#, 1... ♕xe1 2. ♕xe1#).



1368

GILBERG, Charles A.
1.pr Danbury News 1881

#2



1369

FEAST, Frederic Bonner
Hampstead Express 1914

#2

1369: 1. ♘e1! ~ 2. ♔e4#, 1... ♖g5 2. ♔xg5#, 1... ♖g4+ 2. ♔xg4#, 1... ♖g3 2. ♔xg3#, 1... d5 2. ♔e5#, 1... ♖xg1 2. ♔e3#, (1... ♖xf7(g2) 2♗(x)g2#) ◆ Trademark of the English School: Pawns on the 7th rank make the problem completely dual-free.

★ **Other examples:** 173, 186, 687, 1475, 1497, 1541.

ROYAL PIECE [F]

Fairy piece. A Royal Man is considered as a King for checks, mates and stalemates, but moves with its own powers. Any piece may be Royal.

⧗ The history of royal pieces dates back at least to 1878.

≡ **Alias:** Royalty.

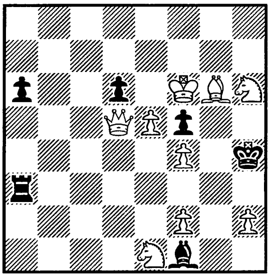
RUDENKO PARADOX

After the key, there is a threat of mate in two or several moves. In defence, in at least two variations, Black plays his man immediately onto the square where White would decoy it on his 2nd move or later.

Compare to: Defence On Threat Square Theme.

1370: 1. ♕h1! ~ 2. h3 ♖xh3,♗xh3 3. ♘f3,♘g2#, 1... ♖h3 2. ♕g2 ♗xg2 3. ♘xg2#, 1... ♗h3 2. ♕f3 ♖xf3 3. ♘xf3#, (1... ♔h3 2. ♔g5 ♖g3+ 3. hxg3#).

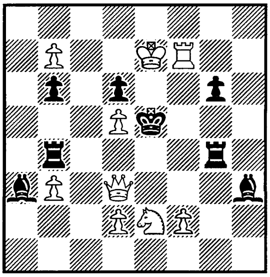
1371: 1. b8♘? ♖gd4! ◆ 1. b8♕? ♖bd4! ◆ 1. ♘c3! ~ 2. ♕e3+ ♖ge4,♖be4 3. f4,d4#, 1... ♖be4 2. b8♘, 1... ♖ge4 2. b8♕.



#3

1370

RUDENKO, Valentin F.
1.pr Schach 1980



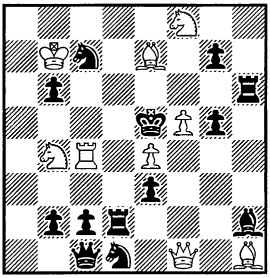
#3

1371

KUBBEL, Leonid I.
3.hm Shakhmaty v SSSR 1939

RUDENKO PARADOX, WHITE

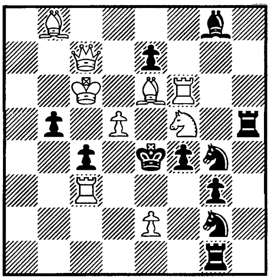
A three-move theme. Against the threat of mate in two moves Black guards one of the two or several mating squares. White takes one of his mating moves immediately onto the square that Black has just guarded.



#3

1372

MATTHEWS, Robin C. O.
L'Italia Scacchistica 1954 / (v)



#3

1373

MARANDYUK, Mikhail
sp.pr V. Rudenko 60 JT 1998

1372: *1... ♖hd6 2. ♘d7+, 1... ♖dd6 2. ♘c6+ ◆ **1. ♕h3!** (2. ♕xh2+ ♖dxh2,♖hxh2 3. ♘d3,♘g6#), 1... ♖hd6 2. ♘d3+, 1... ♖dd6 2. ♘g6+, (1... ♔f4 2. e5+, 1... ♗f4 2. ♕xh6, 1... ♘d5 2. ♘d7+, 1... ♘e6 2. ♘c6+).

1373: **1. ♔c5!** (2. ♖e3+ ♘2xe3,♘4xe3,fxe3 3. ♕xf4,♕e5,♘xg3#), 1... ♖f1 2. ♕xf4+, 1... exf6 2. ♕e5+, 1... ♖h3 2. ♘xg3+.

RUDENKO THEME

Two (or more) threats from one phase appear as mates in variations in subsequent phase(s).

⧗ Valentin Rudenko (1938).

Patterns:

Rudenko, 3 phases			
1	~	a	b
X	AB		
Y		A	
Z			B

Rudenko, 2 phases			
1	~	a	b
X	AB		
Y		A	B

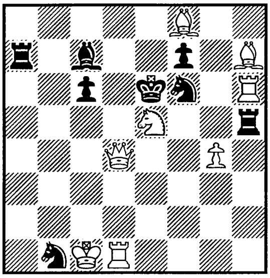
RUDENKO, REVERSAL FORM

A Multi-Phase Changed Play with two (or more) threats in the "multi-threat phase". In next phase(s) these threats follow as mates to the same black moves which were defences against them in the "multi-threat phase".

Patterns:

Rev. Rudenko, 3 phases			
1	~	a	b
X	AB	C	D
Y		A	
Z			B

Rev. Rudenko, 2 phases			
1	~	a	b
X	AB	C	D
Y		A	B

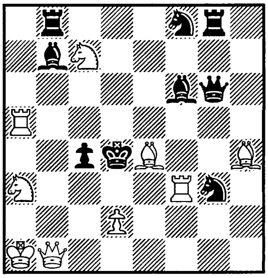


#2

1374

RUDENKO, Valentin F.
pr Československý šach 1956

1374: *1... ♖xe5 2. ♕d7#, 1... ♗xe5 2. ♕c4# ◆ 1. ♘d3? ~ 2. ♖xf6#, 1... ♖e5 2. ♘f4#, 1... ♗e5 2. ♘c5#, 1... ♖d5! ◆ **1. ♖e1!** ~ 2. ♕d7/♕c4#, 1... ♖xe5 2. ♗f5#, 1... ♗xe5 2. ♕d6#, (1... ♖xh6 2. ♗f5#.



1375

DOMBROVSKIS, Alfreds
Thèmes-64 1959

#2

1375: *1... ♗xe4 2. ♕g1#, 1... ♕xe4 2. ♕b6#, 1... ♘xe4 2. ♘c2# ◆ **1. ♖f4!** ~ 2. ♕g1/♕b6/♘c2#, 1... ♗xe4 2. ♖d5#, 1... ♕xe4 2. ♗xf6#, 1... ♘xe4 2. ♗f2#.

≡ **Alias:** Reversal Rudenko.

RUKHLIS THEME

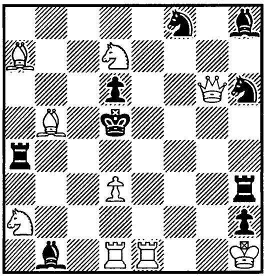
At least two set play (or *try play*) mates are transferred (*Mate Transference*) to different defences after the key, while the original defences are answered by changed mates.

Since often a simple transfer of mates is incorrectly declared as "Rukhlis theme", a term "Complete Rukhlis" is introduced for this pattern in order to avoid the ambiguity.

⌛ Theme was recognized after 1946 problem by Efim Rukhlis (1925-2006), while it was unconsciously realized many years earlier, even in so called "Ideal" thematic form.

Pattern:

Rukhlis					
1	~	a	b	c	d
X	*	A	B	~~A~~	~~B~~
Y		C	D	A	B



1376

RUKHLIS, Yefim
1-2.pr Uralski rabochi 1946 / (Sverdlovsk TT)

#2*

1376: *1... ♖d4^{a} 2. ♘c3#^{A}, 1... ♗d4^{b} 2. ♕e4#^{B}, (1. ♗f2? ♖e3! = set play) ◆ **1. d4!** ~ 2. ♘b6#, 1... ♖xd4^{a} 2. ♘b4#^{C}, 1... ♗xd4^{b} 2. ♘f6#^{D}, 1... ♗d3^{c} 2. ♘c3#^{A}, 1... ♖d3^{d} 2. ♕e4#^{B} .

★ **Other example** 647.

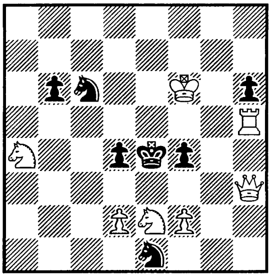
≡ **Alias:** Complete Rukhlis; Ruchlis.

RUKHLIS, CONDENSED

Special form of *Rukhlis theme* where one defence is common for a pair of transferred and a pair of changed mates.

Pattern:

Condensed Rukhlis				
1	~	a	b	c
X	*	A	B	~~B~~
Y		C	A	B



1377

ANDRADE, Barry J.
The Observer 1922

#2

1377: *1... ♘d3^{a} 2. f3#^{A}, 1...♘e~^{b} 2. d3#^{B}, 1... ♘f3^{c} 2. ♕f5#^{D}, (1... d3,f3 2. ♘ac3,♕f5#) ◆ **1. ♕b3!** (~), 1... ♘d3^{a} 2. ♕d5#^{C}, 1...♘e~^{b} 2. f3#^{A}, 1... ♘f3^{c} 2. d3#^{B}, (1... d3,f3 2. ♕d5,♖h4#).

→ ***See also:*** *Rukhlis Theme.*

RUKHLIS, CYCLIC

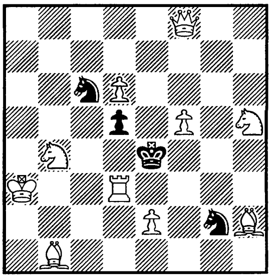
A pair of mates is transferred in three phases between three black defences which occur in cyclic pairs.

⌛ Michael Lipton (1937).

≡ **Alias:** Lipton Cycle..

Pattern:

Cyclic Rukhlis				
1	~	a	b	c
X	*	A	B	
Y			A	B
Z		B		A

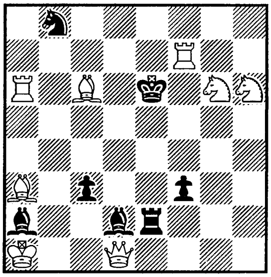


1378

SHEDEY, Sergey
2-3.pr "64" 1969

#2

1378: 1.♕g7? ~ 2. ♖~3#, 1... ♔xf5^{a} 2. ♖e3#^{A}, 1... ♘e3^{b} 2. ♖d4#^{B}, (1... ♘f4 2. ♘g3#), 1... d4! ◆ **1. ♘c2?** (~), 1... ♘e3^{b} 2. ♖e3#^{A}, 1... ♘d4^{c} 2. ♖d4#^{B}, 1... d4! ◆ **1. ♕h6!** ~ 2. ♖~d#, 1... ♘d4^{c} 2. ♖e3#^{A}, 1... ♔xf5^{a} 2. ♖d4#^{B}, (1... ♘e3 2. ♕f4#).



1379

SOVÍK, Štefan
1-2.pr= Česloskovenský šach 1973

#2

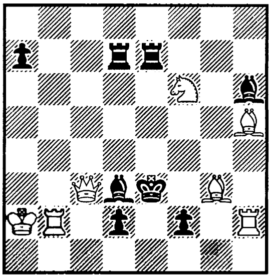
1379: *1... ♗xh6^{a} 2. ♗d5#^{A}, 1... ♗d5^{b} 2. ♗d7#^{B} ◆ **1. ♖a5?** ~ 2. ♘f8#, 1... ♗d5^{b} 2. ♗xd5#^{A}, 1... ♘d7^{c} 2. ♗xd7#^{B}, 1... ♗xh6! ◆ **1. ♖f5!** ~ 2. ♘f8#, 1... ♘d7^{c} 2. ♗d5#^{A}, 1... ♗xh6^{a} 2. ♗d7#^{B}.

RUKHLIS, DISTRIBUTED

A change and transfer of pair of mates from the *unifying phase* is distributed so that one mate appears in second and the other in third phase.

Pattern:

Distributed Rukhlis					
1	~	a	b	c	d
X	*	A	B		
Y		C		A	
Z			D		B



1380

EROKHIN, Vladimir
Schweizer Schach-Magazin 1984

#2

1380: *1... ♗f4 2. ♗xf2#^{aA}, 1... ♖d4 2. ♕xd2#^{bB} ◆ **1. ♖h4?** ~ 2. ♕xd2#, 1... ♗f4 2. ♗xf4#^{aC}, 1... d1♕ 2. ♗xf2#^{cA}, 1... ♖e4 2. ♖hxe4#, 1... f1♘! ◆ **1. ♖b4!** ~ 2. ♗xf2#, 1... ♖d4 2. ♕xd4#^{bD}, 1... f1♕ 2. ♕xd2#^{dB}, 1... ♖e4 2. ♖bxe4#, 1... d1♘ 2. ♕c1#.

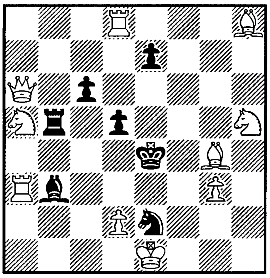
★ **Other example** 617.
→ ***See also:*** *Stocchi Combination.*

RUKHLIS, EXTENDED

Rukhlis theme with more than two transferred mates.

Pattern:

Extended Rukhlis							
1	~	a	b	c	d	e	f
X	*	A	B	C	~~A~~	~~B~~	~~C~~
Y		D	E	F	A	B	C

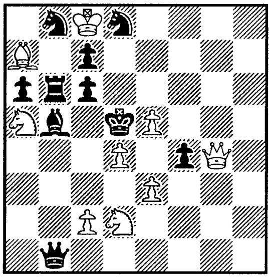


1381

ŽUK, Henryk
The Observer 1960

#2

1381: *1... ♗~^{a} 2. ♖e3#^{A}, 1... ♖~^{b} 2. ♕xe2#^{B}, 1... c5^{c} 2. ♕g6#^{C} ◆ **1. ♖xd5!** (~), 1... ♗~^{a} 2. ♗f3#^{D}, 1... ♖~^{b} 2. ♕d3#^{E}, 1... c5^{c} 2. ♕e6#^{F}, 1... ♗xd5^{d} 2. ♖e3#^{A}, 1... ♖xd5^{e} 2. ♕xe2#^{B}, 1... cxd5^{f} 2. ♕g6#^{C}, (1... ♔xd5 2. ♕xc6#).



1382

POPOV, Georgy
Thèmes-64 1961

#2

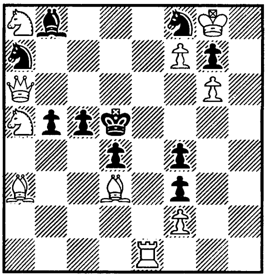
1382: *1... ♖~ 2. e4#, 1... ♗a4 2. c4#, 1... ♘d7 2. ♕xd7#, 1... ♘b7 2. ♕g8#, 1... ♘e6 2. ♕f3# ◆ **1. ♘xc6!** ~ 2. ♘e7#, 1... ♖xc6 2. e4#, 1... ♗xc6 2. c4#, 1... ♘bxc6 2. ♕d7#, 1... ♘dxc6 2. ♕g8#, 1... ♔xc6 2. ♕f3#, (1... ♕b4 2. ♘xb4#).

RUKHLIS, IDEAL

Two phases with four *changed mates*, two of which are *transferred* from one to another pair of thematic variations. In other words, a complete *Complete Rukhlis*.

Pattern:

Ideal Rukhlis					
1	~	a	b	c	d
X	*	A	B	C1	D
Y		E	F	A	B



1383

MOSELY, Arthur J.
2.pr Good Companion
1914

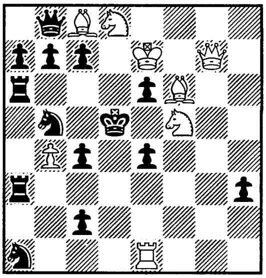
#2

1383: *1... ♗e5 2. ♗e4#^{A}, 1... ♗d6 2. ♘b6#^{B}, 1... b4 2. ♗c4#^{C}, 1... ♘c6 2. ♕xc6#^{D}, 1...♘a~ 2. ♕c6# ◆ **1. ♘c4!** (~), 1... ♗e5 2. ♖xe5#^{E}, 1... ♗d6 2. ♕xd6#^{F}, 1... b4 2. ♗e4#^{A}, 1... ♘c6 2. ♘ab6#^{B}, 1... bxc4 2. ♗xc4#^{C}, 1...♘a~ 2. ♕b7# .

★ **Other examples:** 140, 1377.

RUKHLIS, PSEUDO

A mate is ready for several black moves in a *set play*. Each black move appears once as a defence in subsequent phases, one at a time, thanks to different threats, always with the same set mate. This is a rather artificial and static theme because the strategy from the set play never changes.



1384

URSEGOV, Yakov P.
1.pr Szachy 1970

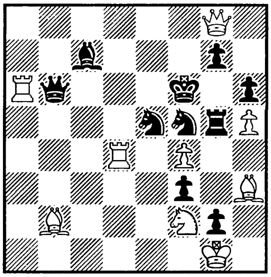
#2

1384: 1... c3/♘c3/♘b3 2. ♘e3#, 1... c6/♘d6/b6 2. ♗xe6# ◆ **1. ♗d4?** ~ 2. ♕e5#, 1... c3 2. ♘e3#, 1... c6 2. ♗xe6#, 1... c5! ◆ **1. ♕g1?** ~ 2. ♕c5#, 1... ♘b3 2. ♘e3#, 1... b6 2. ♗xe6#, 1... ♖c6! ◆ **1. ♕g4!** ~ 2. ♕xe4#, 1... ♘c3 2. ♘e3#, 1... ♘d6 2. ♗xe6#.

RUPP THEME

The key pins one white and one black piece; both are then unpinned by a Black's defence.

⌛ Robert Rupp (1901-1972).

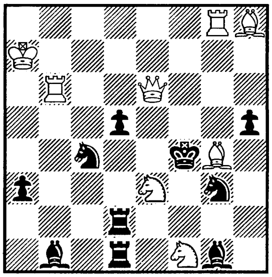


1385

RUPP, Robert
Deutsche Arbeiter
Schachzeitung 1932

#2

1385: (*1... ♘e7 2. ♘e4#) ◆ **1. ♖d7!** (2. ♕f7#), 1... ♘d4 2. ♘e4#, (1... ♘e7,♘d6 2. ♕f8,♕e6#).



1386

LARSEN, Karl A. K.
2.pr Revista Argentina
1920

#2

1386: 1. ♖b4! ~ 2. ♕e5#, 1... ♖d4 2. ♘g2#, 1... d4 2. ♘d5#, (1... hxg4 2. ♕xg4#).

→ ***See also:*** *Status Quo Theme Group.*

"S"

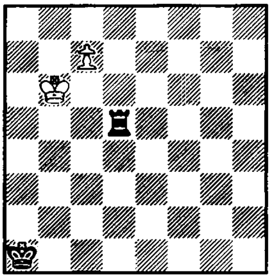
In *algebraic notation*, the letter **N** is usually used to indicate the Knight. In chess problems, however, the letter **S** (standing for Springer, the German name for the Knight) is often used instead, with **N** instead being reserved for the popular fairy piece, the *Nightrider*. (Definition from *FIDE Album*.)

SAAVEDRA [E]

One of the best known chess endgame studies. It is named after the Spanish priest Rev. Fernando Saavedra (1849–1922), who, while living in Glasgow in the late 19th century, spotted a win in a position previously thought to have been a draw. The solution is a famous example of a necessary underpromotion (a promotion of a Pawn to a piece other than a Queen).

The study inspired a number of composers to produce work which elaborates on its basic idea.

⌛ Georges E. Barbier (1844-1895); Fernando Saavedra (1847-1922).



1387

BARBIER, Georges E. ;
SAAVEDRA, Fernando
Glasgow Weekly Citizen
1895

+ BTM

1387: **1... ♖d6+ 2. ♔b5** (2. ♔c5? ♖d1 and 3... ♖c1!) **2... ♖d5+ 3. ♔b4 ♖d4+ 4. ♔b3 ♖d3+ 5. ♔c2! ♖d4! 6. c8♖!** (6. c8♕? ♖c4+! 7. ♕xc4 stalemate) **6... ♖a4 7. ♔b3** +– ◆ Chicco & Porreca give the following account of the course of events: Saavedra saw the position, reproduced by George Emil Barbier, with wPc7 and stipulation BTM, White wins, in *"Glasgow Weekly Herald"*, on the 27th of April in 1895. Barbier, the editor of the column in *GWH*, published the solution a week later, and 12 days later from that Saavedra notified Barbier about the cook he had found. This resulted in the publication of the study under autorship of Saavedra 18. 5. 1895 in the magazine. The version with wPc6 and stipulation White to play and win was published 11. 10. 1902 in *GWH* (Formánek, who also gives the exact date of publication with wPc7). ◆ The position was derived from a game Vivian Fenton – William Potter at City of London Chess Club in 1875.

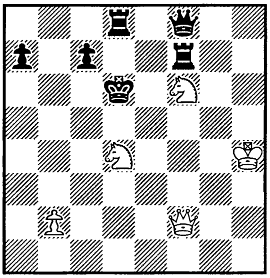
SACKMANN COMBINATION

A logical direct option combination (*Auswahlkombination*). Try is refuted by opponent's defence. Therefore White has to deploy his piece to (*Hinfürung*) the line where he can choose from two or several apparently equal alternatives the right one of which leads to success. In short: both in try play and solution White makes analogous moves, but the try does not have the advantages that the solution has.

Black Sackmann. Of his (analogous) defences along two or several lines, Black chooses the one that would prevent White from carrying out his plan, either completely or in time. See **116**.

⌛ **1389** is Franz Sackmann's (1888-1927) first example in *Deutsche Schachblätter* 1910.

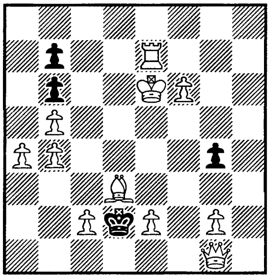
1388: 1. ♕**f4**+? ♔c5 2. ♕c1+ ♔d6! (3. ♕a3??) ◆ 1. ♕**h2**+? ♔c5 2. ♕c2+ ♔d6! (3. ?) ◆ **1.** ♕**g3+!** ♔c5 2. ♕c3+ ♔d6 3. ♕a3+ ♔e5 4. ♕g3+ ♔xf6/♔xd4 5. ♕g5/♕c3#., (3... c5 4. ♕g3+ ♔e7 5. ♕e5#).



1388

McGREGOR,
Ernest A. M.
Chess Player's Chronicle
1850

#5

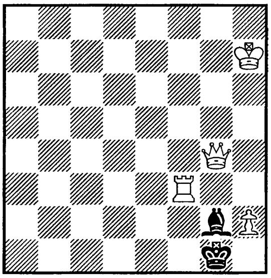


1389

SACKMANN, Franz
Deutsche Schachblätter
1910

#4

1389: 1. ♔**f7**? g3 2. ♖e4 ♔c3 3. ♕c1 stalemate ◆ **1.** ♖**d7!** g3 2. ♖d4 ♔c3 3. ♕c1 ♔xd4 4. c3# ◆ The proto-Sackmann.



1390

THORÉN, Gunnar
Svenska Dagbladet
23.10.1937

#3

1390: (1. ♔h6? ♔xh2 2. ♖f2, 1... ♔h1!) ◆ 1. ♖**f8(7,5)**? ♔h1 2. ♖g8(7,5) ♗e4+! ◆ **1.** ♖**f6!** (~), 1... ♔h1 2. ♖g6 ♔~,♗~ 3. ♕xg2,♕g1#.

★ **Other examples:** 116, 464.

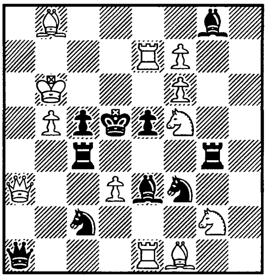
≡ **Aliases:** Albain; Sackmann.

SACRIFICE

A voluntary offering of a piece to the opponent for capture or (usually in endgames) exchange for a weaker piece. A sacrifice can be either:

Active Sacrifice – a piece moves under the enemy attack, or

Passive Sacrifice – a piece does not escape or is not protected against the enemy attack.

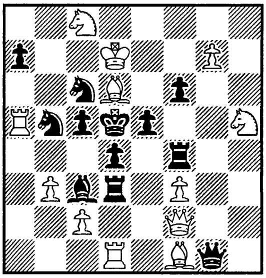


1391

BRIAIS, Alexis-Adrien ; BUTLER, Henry W. ; MARBLE, Murray
3.pr Illustrated Western Weekly News 1913

#2

1391: 1. ♘d4! ~ 2. ♖d7#, 1... ♖gxd4 2. fxg8♕#, 1... ♘fxd4 2. ♖xe5#, 1... ♗xd4 2. dxc4#, 1... exd4 2. dxc4#, 1... ♘cxd4 2. ♘xe3#, 1... ♖cxd4 2. ♕xc5#, 1... cxd4 2. ♕d6#, 1... ♕xd4 2. ♕a8#, 1... ♔xd4 2. ♖d7#.



1392

WATSON, Charles G. M.
Melbourne Leader 1923

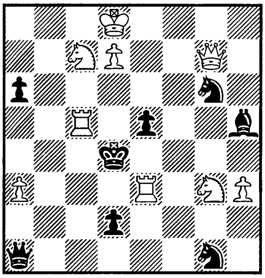
#2

1392: 1. ♕xd4+!, 1... ♕xd4 2. g8♕#, 1... ♖fxd4 2. ♘xf6#, 1... exd4 2. ♘xf4#, 1... ♖dxd4 2. ♗c4#, 1... ♗xd4 2. c4#, 1... cxd4 2. ♖xb5#, 1... ♘cxd4 2. ♘e7#, 1... ♘bxd4 2. ♖xc5#, 1... ♔xd4 2. ♖xd3#.

★ **Other examples:** 11, 59, 235, 255, 413, 447, 451, 472, 487, 562, 629, 650, 680, 713, 1393, 1395, 1566, 1589, 1628.

SACRIFICE ECHO

The sacrificing positions have a symmetrical relation to each order.



1393

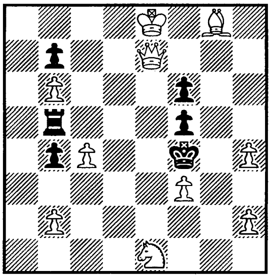
KOHTZ, Johannes ; KOCKELKORN, Carl
101 Ausgewählte Schachaufgaben 1875

#4

1393: 1. ♕f6! (2. ♘f5+ ♔xc5 3. ♕d6+), 1... ♕f1 2. ♕f2! ♕xf2 3. ♘e6+ ♔xe3 4. ♖c3#, 1... ♕b1 2. ♕b6! ♕xb6 3. ♘f5+ ♔xc5 4. ♖c3#.

SACRIFICE OF POWER

In a direct mate problem, White, facing a danger of stalemate, maneuvers in such a way that either one of his pieces is not (completely) effective in the critical position, or leaves (puts) his piece *en prise*. In helpmate and selfmate problems the sacrifices of power are genre-specific.

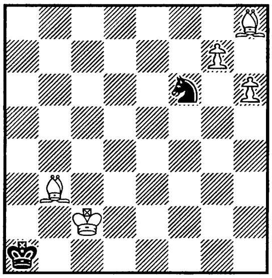


1394

BRUNNER, Erich
Xeque Mate, Revista Brasileira de Xadrez 1926

#4

1394: 1. ♕e2? ♖e5+! ◆ 1. cxb5? b3 2. ♕c5 stalemate ◆ 1. ♗d5! (2. ♘g2#) ♖xd5 2. cxd5 b3 3. ♕c5 ♔e5 4. ♘d3# ◆ WQ sacrificed her power to guard e5.



1395

RANDVIIR, Jüri
Springaren 1990

#4

1395: 1. ♔c1? ♘g8 2. ♗c2 ♔a2! ◆ 1. ♗a4? ♘g8! 2. h7 ♘f6 3. g8♖ ♔a2! ◆ 1. **h7!** ♘g8 2. ♗a2! ♘f6 3. g8♖ ♔xa2 4. ♖a8#, 2... ♔xa2 3. hxg8♕+ ♔a3,♔a1 4. ♕b3,♕a8#.

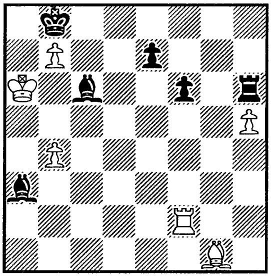
→ ***See also:*** *Cheney-Loyd Theme.*

SACRIFICE, PERPETUAL [E]

A form of perpetual attack: White (or Black in a try) piece puts itself *en prise* repeatedly and Black is forced to reject the sacrifice without having time to exploit its material advantage.

1396: 1. **♗h2+ e5 2. ♖xf6! ♗xb7+ 3. ♔a5!** (3. ♔b5? ♖xh5 4. ♖f8+ ♔c7 5. ♖h8 ♗c6+ 6. ♔c5 ♖g5 7. ♖h7+ ♗d7+) **♖xh5! 4. ♖f8+ ♔c7** (4... ♗c8 5. ♖h8! ♖g5 6. ♖e8 ♗b2 7. ♔b6 ♖g6+ 8. ♔c5 ♖e6 9. ♖xe6 ♗xe6 10. ♔d6 =) **5. ♖h8! ♖g5 6. ♖h7+ ♔b8 7. ♖g7! ♖h5 8. ♖g8+ ♔c7**

9. ♖h8! (9. ♖g7+? ♔c8 10. ♖g8+ ♔d7 11. ♖g7+ ♔e6! 12. ♗xe5 ♗f3! 13. ♔a4 ♗c1 14. ♗~ ♗d1#) **♖g5 10. ♖h7+ ♔b8 11. ♖g7!** =.



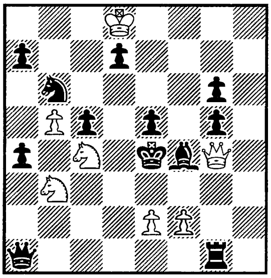
1396

PERVAKOV, Oleg
1.pr Armenian Championship 1990

=

SACRIFICE, QUIET

In studies and direct mate problems, an active White sacrifice that neither checks nor captures.



1397

KUIPER, H. R.
Problemsammlung: Leipzig 1845

#5

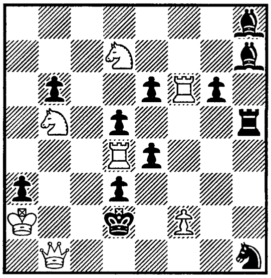
1397: 1. ♘d6+? ♔d5 2. e4+ ♔xd6 3. ♘a5 ♖xg4! 4. ♘b7+ ♔e6 ◆ **1. ♕e6!!** (2. ♘d6/f3#) dxe6 2. ♘d6+ ♔d5 3. e4+ ♔xd6 4. ♘a5 ~ 5. ♘b7#.

★ **Other examples:** 1391, 1393, 1394.

SACRIFICES, CONSECUTIVE

1. One side sacrifices two or more pieces in a single line of play (variation).

2. In a win study, White puts his man *en prise* several times in succession.

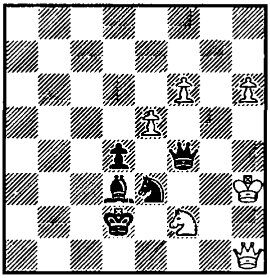


1398

KLETT, Philipp
British Problem Ty 1866

#5

1398: 1. ♘c3! ♔xc3 (1... ♖h2 2. ♘xe4+ dxe4 3. ♖xe4 [4. ♕e1+] b5,♗xf6 4. ♔b3 ~ 5. ♕e1#) **2. ♘e5!** (3. ♕c1+; 2... d2 3. ♕b4+; 2... ♖xe5 3. ♕b4+ ♔c2 4. ♖f8[7]) **♔xd4 3. ♕b4+ ♔xe5 4. f4+ ♔xf6** (4... exf3(ep) 5. ♕f4#) **5. ♕f8#** ◆ In the main line, two passive and two active sacrifices of a piece; in side-lines, two active and one passive plus one sacrifice of a Pawn.



1399

GERBSTMANN, Aleksandr O.
1.pr Työväen Shakki 1935

+

1399: 1. ♕e1+! (1. ♕c1+? ♔e2 2. ♕e1+ ♔f3) **♔c2 2. ♕c1+ ♔b3 3. ♕b2+ ♔c4 4. ♕b4+ ♔d5 5. ♕d6+ ♔c4 6. ♕c5+ ♔b3 7. ♕b4+ ♔c(a)2 8. ♕b2+ ♔xb2 9. ♘xd3+ ♔~ 10. ♘xf4 +–** ◆ Seven consecutive sacrifices of white Queen.

★ **Other examples:** 1343, 1344.

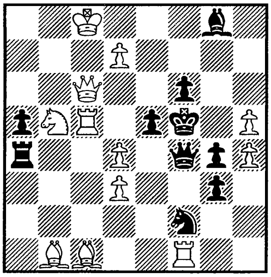
SACRIFICIAL MINIMAL

Concept introduced by A. Kraemer: Usually a direct-mate problem, or study, in which after a series of sacrifices White is, besides King, left with only one man which gives the mate. See for example **793**.

SALAMANCA THEME

Black simultaneously selfpins two of his pieces, one of which by capturing the white Pawn which is a front piece of a battery. Another Pawn battery delivers the mate.

⌛ Tomás Salamanca (?).



1400

ELLERMAN, Arnoldo; SALAMANCA, Tomás
Enroque!! 1947

#2

1400: 1. dxe5! ~ 2. ♕xf6#, 1... ♕xe5 2. d4#, 1... ♘xd3 2. e6# ◆ etc.

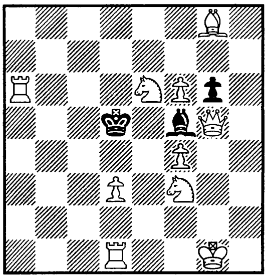
SALAZAR THEME

The nature of mates after two black defences is exchanged in two *phases*: direct become indirect and vice versa. The final positions are the same.

⌛ Francisco Salazar (1924-2000).

Pattern:

Salazar			
1	~	a	b
X	*	A=direct	B=indirect
Y		C=indirect	D=direct



1401

SALAZAR, Francisco
2.pr Die Schwalbe 1968/I

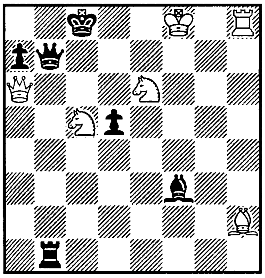
#2

1401: 1. ♘**e5?** (~), 1... ♗xe6 2. ♘f3#, 1... ♗xd3 2. ♕g2#, 1... ♗e4! ◆ **1.** ♕**g2!** ~ 2. ♕a2#, 1... ♗xe6 2. ♕g5#, 1... ♗xd3 2. ♘e5#.

★ **Other example** 1321.

SAMBOR THEME

Three threats from thematic *try* become mates after black defences in *actual play*.



1402

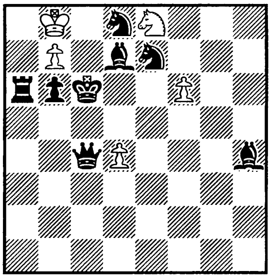
FEDOROVICH, Roman
2.pr Chervony girnik 1980

#2

1402: 1. ♗c7? ~ 2. ♔e7/♔f7/♔g7#, 1... ♗h5! ◆ **1.** ♕**d6!** ~ 2. ♕d8#, 1... ♕e7+ 2. ♔xe7#, 1... ♕f7+ 2. ♔xf7#, 1... ♕g7+ 2. ♔xg7#, etc.

SANKT PETERSBURG THEME [H]

A white *Allumwandlung* in a *helpmate* twomover occurs where a white Pawn promotes to the same kind of piece that Black puts *en prise* for it.



1403

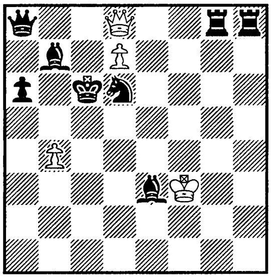
BENE, Viktor ;
JONSSON, Christer
3.cm Alexey Ivunin – 50 JT 1997

h#2 b) ♙f6→e6
c) ♘e8→e3
d) ♚c6→e6

1403: a) **1.** ♘**c8** bxc8♘ 2. ♕b5 ♘e7# ◆ b) **1.** ♗**c8** bxc8♗ 2. ♘d5 ♗d7# ◆ c) **1.** ♖**a8+** bxa8♖ 2. b5 ♖a6# ◆ d) **1.** ♕**c8+** bxc8♕ 2. ♘f5 ♕c4#.

SANKT PETERSBURG, CYCLIC [H]

A white *Allumwandlung* in a *helpmate* twomover where a white Pawn promotes to a piece of different kind than the one Black puts *en prise* for it, in cyclic fashion.



1404

FEATHER,
Christopher J.
Scrapings 1999

h#2 4111

1404: 1. ♕**c8** dxc8♘ 2. ♘b5 ♘e7# ◆ **1.** ♖**e8** dxe8♕+ 2. ♔d5 ♕e4# ◆ **1.** ♗**c8** dxc8♖+ 2. ♔b7 ♕c7# ◆ **1.** ♘**c8** dxc8♗ 2. ♗b6 ♕d7#.

SAT [F]

Fairy condition. A side is checked if its King can move according to other (orthodox or other given fairy) rules. (Logically, a side to move is checkmated if it is checked and it cannot parry the check by its own move.)

Sharp SAT: A side is checked if its King has at least one flight. (Logically, a side to move is checkmated if it is checked and it cannot parry the check by its own move.) Beginning with the first attack of King by an enemy unit, the square occupied by King is considered to be his flight when this square isn't attacked.

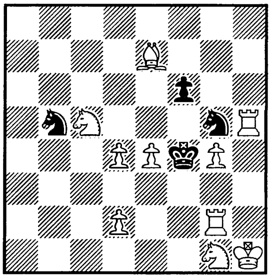
SCALE, ABSOLUTE

Scale of average power of chess pieces. Approximately: ♕=♖+♖, ♖=♗(♘)+♙+♙; ♗=♘; ♗(♘)=♙+♙+♙.

SCHIEGL THEME

In a defence, Black unblocks White's (horizontal) Pawn *battery*.

⧗ Hansjörg Schiegl (1937).



1405

WILLIAMS, Philip H.
Pittsburgh Gazette Times 1911

#2

1405: *1...♘g~ 2. ♖f5#, 1... ♘xe4 2. ♘e6/♘d3/♖f5#, 1... ♘f3 2. ♘h3,♖f5#, 1...♘b~ 2♗(x)d6#, 1... f5 2. ♗xg5# ◆ **1. ♖h4!** (~), 1...♘g~ 2. g5#, 1... ♘f3 2. ♘h3#, 1... ♘xe4 2. ♘e6#, 1... f5 2. gxf5#.

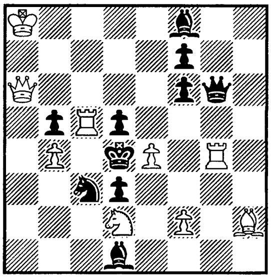
→ ***See also:*** *Laitinen Theme.*

≡ **Alias:** Anti-Laitinen Theme.

SCHIFFMANN 1 DEFENCE

White threatens with a discovered (*battery*) mate. Black defends by self-pinning his own piece, which would be unpinned by a threat. White utilizes this pin in mate.

⧗ Israel A. Schiffmann (1903-1930).



1406

SCHIFFMANN, Israel A.
2.pr The Problemist 1928

#2

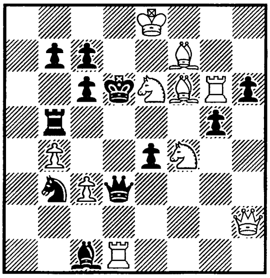
1406: 1. ♗g1! ~/♔e5 2. f4#, 1... ♕xe4 2. ♕xf6#, 1... ♘xe4 2. ♕a1#, 1... dxe4 2. f3#, (1... ♘e2/♗f3,♕xg4 2. ♘f3,♕xf6#).

→ ***See also:*** *Anti-Goethart Theme; Nietvelt Defence.*

≡ **Alias:** Schiffmann Parade.

SCHIFFMANN 2 DEFENCE

White threatens with a discovered (*battery*) mate which unpins (without effect) a black line piece. Black defends by moving that piece along the pin-line so that it can defend a threat. White utilizes this pin in mate.



1407

KOFMAN, Rafael
Schiffmann MT, Revista Româna de Şah 1930

#2

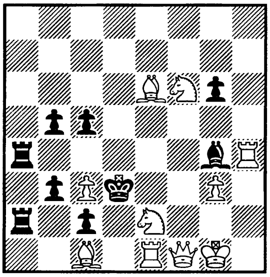
1407: 1. ♘g7! ~ 2. ♗d4#, 1... ♕d5 2. ♘f5# = Schiffmann 2, (1... e3 2. ♘d5# = Anti-Goethart + Goethart), (1... ♖e5+ 2. ♗e7#).

→ ***See also:*** *Schiffmann 1 Defence.*

≡ **Alias:** Schiffmann 2 Parade.

SCHIFFMANN 3 DEFENCE

Schiffmann 1 defence where the thematic pin occurs after the black King's move.



1408

ADABASHEV, Mark I.
1.hm Shakhmatny listok 1929

#2

1408: 1. ♘d5! ~ 2. ♘ef4#, 1... ♔c4 2. ♘b4#, 1... ♔e4 2. ♘d4#, (1... ♗xe2 2. ♕xe2#).

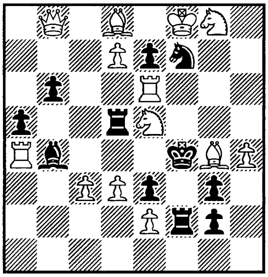
→ ***See also:*** *Schiffmann 1 Defence.*

≡ **Alias:** King's Schiffmann; Schiffmann 3 Parade.

SCHIFFMANN ATTACK

White voluntarily self-pins his own piece in anticipation that he will be able to force Black to unpin it.

1409: 1. ♘xe7? (2. ♖f6#) ♘xe5! 2. ♗h3 ♖d6! (1... ♖xe5? 2. ♗h3 ♘d6 3. ♘g6#) ◆ **1. ♗xe7?** (2. ♖f6#) ♖xe5! 2. ♗h3 ♘d6! (1... ♘xe5? 2. ♗h3 ♖d6 3. ♗g5# ◆ **1. ♗h3!** (2. ♘g6#), 1... ♘xe5 2. ♗xe7 (3. ♖f6#) ♖d6 3. ♗g5#, 1... ♖xe5 2. ♘xe7 (3. ♖f6#) ♘d6 3. ♘g6#.



1409

ZAPPAS, Byron
3.pr Probleemblad 1966

#3

SCHIFFMANN, SECONDARY

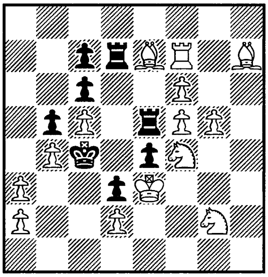
Passive dual avoidance: a joint term for cases when the thematic *battery* mate with an unpinning effect would not follow until Black has defended by moving his King or the other thematic piece on the pin-line. Then White must select his mating move with care and not unpin the black pinned piece.

→ ***See also:*** *Mansfield-Schiffmann Theme; Schiffmann 3 Defence.*

SCHLÜTER THEME

A black Rook makes a *critical move*, then the other black Rook is pinned so that the first Rook is stalemated. White's attempt to execute his plan fails because of stalemate. This is a special form of the *Renaud theme*.

⧗ Walter H. K. Schlüter (1887-1929).



1410

RENAUD, Georges
Allgemeine Zeitung Chemnitz 1928 / dedicated to W. Schlüter

#4

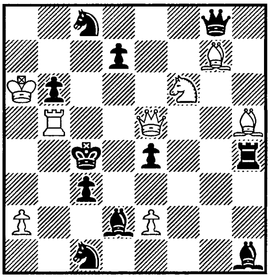
1410: 1. ♗g8! ~ 2. ♖h7+ ♖e6 3. ♖h1 ~ 4. ♖c1#, 1... ♖d4 2. ♖h7+ ♖ed5 3. ♔f2 ~ 4. ♘e3#, 1... ♖xc5 2. ♖h7+ ♖dd5 3. ♘xd3 exd3 4. ♖h4#.

≡ **Aliases:** Schlütter; Schlutter Theme.

SCHNEIDER INTERFERENCE

An extension of the *Finnish Nowotny* (*Nowotny, Finnish*). White tries to cut the thematic black lines in advance. Finally, White has to capture on the thematic square.

⧗ Johann Bernhard Michael Schneider (1905-1984).



1411

SCHNEIDER, Michael
51. Kölner Zeitung 1942

#2

1411: 1. ♘~? (2. ♕d4/♕c7#) e3! ◆ **1. ♘g4?** e3 2. ♕d4#, 1... ♘xe2! ◆ **1. ♘d5?** e3 2. ♕c7#, 1... ♕xg7! ◆ **1. ♘xe4!** (2. ♕d4,♕c7#), 1... ♗xe4 2. ♕d4#, 1... ♖xe4 2. ♕c7#, (1... ♘xe2,♕xg7, ♗e3,♕d5 2. ♗xe2,♕d5,♕xc3,♕xd5#).

★ **Other example** 1082.

SCHNOEBELEN PROMOTION [R]

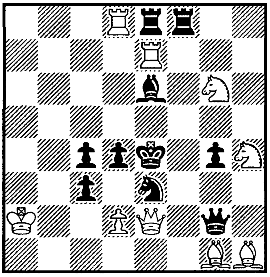
A Pawn promotes in a *proof game* and is captured on the promotion square without having made any further moves.

⧗ Philippe Schnoebelen (?).

SCHÓR THEME

White pins his piece and unpins one black piece. Black unpinned piece unpins another black piece, but at the same time unpins the white piece which it has just been unpinned by.

⧗ Lászlό Schór (1897-1984).



1412

BARROW, John Hugh
2.pr Grantham Journal 1927

#2

1412: 1. ♕xc4! ~ 2. ♖xd4#, 1... ♘d5 2. ♕xd4#, 1... ♘c2 2. d3# ◆ (1... ♘f5 2. ♗xg2#, 1... ♖xd8 2. ♖xe6#).

★ **Other example** 963.

SCHWARZSCHLÄGER [F]

Black is not allowed to move at all unless for capture, and he must capture if he can. White is allowed to check only if Black can parry it by a capture.The mating position is normal (i.e., not a fairy mate).

SEA MONSTER

An exceptionally long problem.

≡ **Alias:** Seeschlange (Ger.).

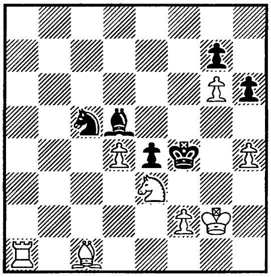
SEEBERGER INCARCERATION

Involuntary black _Cheney-Loyd theme_ where the intercepted piece is immobilized. Then White usually plays a waiting move to oblige the intercepting piece to move. See **1413**.

White Seeberger. White's piece gets trapped after a _critical move_ ending in a Zugzwang. In a _logical combination_, White's _foreplan_ would either avoid the trap or release the Zugzwang, which would enable him to carry out his plan. In **1414**, however, the white Bishop remains immobilized until the end.

Bicolor Seeberger. Critical decoy of a black unit, followed by its incarceration by a white piece. The outcome is usually Black's Zugwang. See **1415**.

⧗ Johannes Seeberger (1843-1879).

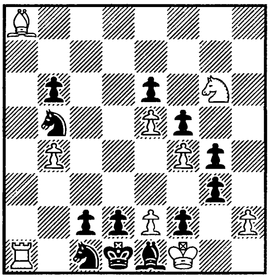


1413

SEEBERGER, Johannes
Illustrierte Familien Journal 1860

#4

1413: **1. ♖a8!** ♗xa8 2. ♗a3 ♘b7 3. ♗e7 h5,♘~ 4. ♗g5,♗d6#, etc. ◆ Black Seeberger.



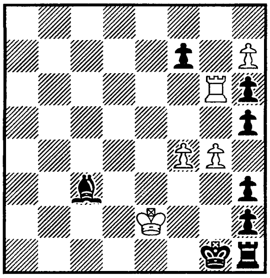
1414

LEON-MARTIN, Gabriel ;
PALATZ, Franz F.
Die Schwalbe 1933 / dedicated to A. C. White

#9

1414: **1. ♘h4!** (2. ♘g2) gxh2 2. ♗h1 ♘a3 3. ♘g2 (4. ♘e3#) ♘c4 4. b5 g3 5. e3 ♘4~ 6. e4 (7. ♘e3) ♘c4 7. exf5 exf5 8. e6 ♘4~ 9. ♘e3#.

1415: **1. h8♕!** ~ 2. ♕xc3 ~ 3. ♕g3#, 1... ♗xh8 2. ♖g8 (3. gxh5+), 2... h4 3. g5 (4. gxh6+) 3... h5 4. g6 f6 5. g7 ♗xg7 6. ♖xg7#.



1415

BRUNNER, Erich
Deutsches Wochenschach 1921 / (v)

#6

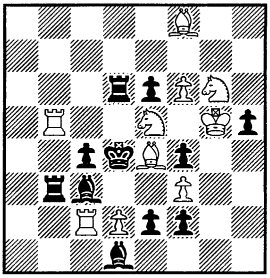
★ **Other examples:** 117, 238, 759, 1264, 1265.

≡ **Alias:** Seeberger Interference.

SEIDER THEME

In a threemover, in defence a black piece pins a white piece, after which the black King is decoyed to cut the pin-line and, as a consequence, white unpinned piece gives mate.

⧗ Shlomo Seider (1933-1991).



1416

LARSEN, Lars
2.hm Suomen Shakki 1994

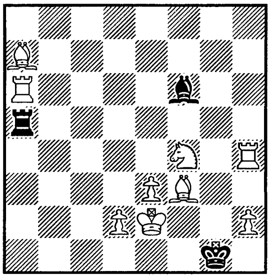
#3

1416: **1. ♘xf4!** (2. ♘xe6+), 1... ♖xb5 2. dxc3+ ♔c5 3. ♘d7#, 1... ♗xd2 2. ♖xc4+ ♔e3 3. ♘g2#.

SEILBERGER INTERFERENCE

Grimshaw interference on a masked white line.

⧗ Johann J. P. A. Seilberger (1896-1962).



1417

TEN CATE, Pieter
British Chess Magazine 1947

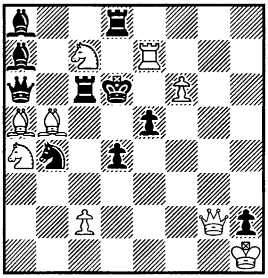
#2

1417: **1. ♗b8!** ~ 2. ♘h3#, 1... ♖e5 2. ♖a1#, 1... ♗e5 2. ♖g6#.

SEILBERGER THEME

Active and passive interference in the same move. The mating piece must not be pinned after the key.

⧗ The theme was stipulated for the theme tourney of the Portuguese magazine *"O Xadrez"* in 1946.



1418

SEILBERGER, Johann J. P. A.
O Xadrez 1946

#2

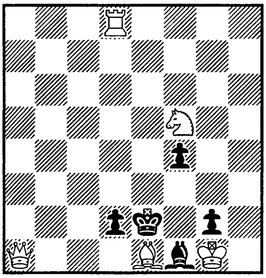
1418: 1. ♕e4! ~ 2. ♕xe5# ◆ **1... ♖b6! 2. ♗xb4#**, (1... ♖~ 2. ♖e6#, 1... ♖xc7! 2. ♗xc7#, 1... ♘d3 2. ♕d5#, 1... ♕xb5 2. ♘xb5#).

→ ***See also:*** *Argüelles Theme.*

SELF-BLOCK

A piece moves to the square in its own King's field and blocks him. The opposite side takes advantage of it.

Passive Self-Block. The self-blocking man does not move, but either the King moves or both units are static.



1419

BÜCHNER, Rudolf
Sachs. Schachbund 1927

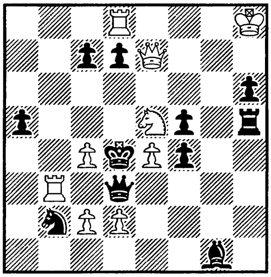
#2

1419: *1... d1~ 2. ♕xd1#, 1... dxe1♘ 2. ♕d1#, 1... f3 2. ♖xd2# ◆ **1. ♕c3!** (~), 1... d1♕ 2. ♖e8#, 1... d1♘ 2. ♘d4#, 1... dxe1♕ 2. ♕d3#, 1... dxe1♘ 2. ♖d2#, 1... f3 2. ♕xd2#, (1... ♔~1 2. ♕xd2#).

SELF-BLOCK, CHANGED

1. A black man blocks different flight squares in different phases of a problem. In the four solutions of **1247**, the black Pawn makes four different self-blocks.

2. Changed mates after the same self-blocking move in two or more phases **1420** shows a record number of four changed mates after self-blocks.



1420

GOLDSCHMEDING, Cornelis
1.pl International Team Match 1967-1970

#2

1420: *1... fxe4 2. ♖xd7#, 1... ♕xe4 2. c3#, 1... ♕xc4 2. ♘f3#, 1... ♘xc4 2. ♘c6# ◆ **1. ♘xd7!** ~ 2. ♘b6#, 1... fxe4/♔xc4 2. ♘e5#, 1... ♕xe4 2. ♕c5#, 1... ♕xc4 2. ♕e5#, 1... ♘xc4 2. ♖xd3#.

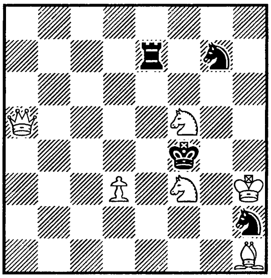
★ **Other example** 1247.

SELF-BLOCK, COMPLEX

In a twomover: Black blocks his King's square and White gives mate by closing a line of a piece which protected that square (theme B2). Also called "white interference mate". See **1421**.

In a threemover: Black blocks his King's flight guarded by a white line-piece, and White decoys a black piece to block another flight on the same line, after which White can give mate and remove his guard on both flights. See **1422**.

≡ **Alias:** Complex Self-Block.



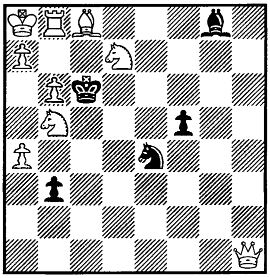
1421

KUBBEL, Leonid I.
1.pr Sydsvenska Dagbladet Snällposten 1910

#2

1421: 1. ♘e3! ~ 2. ♕g5#, 1... ♘f5 2. ♘d5#, 1... ♘xf3 2. ♘g2#, (1... ♔xe3 2. ♕d2#, 1... ♘e6/♖e5 2♕(x)e5#).

1422: 1. ♕h5! ~ 2. ♗b7+ ♔xd7 3. ♕e8#, 1... ♘d6 2. ♕d1 ♗d5 3. ♘d4# (2... ♘~ 3. ♗b7#, 2... ♘xc8 3. ♖xc8#), 1... ♘c5 2. ♕xf5 ♗d5 3. ♘e5#, (2... ♘~ 3. ♗b7#, 2... ♘xd7 3. ♗xd7#).



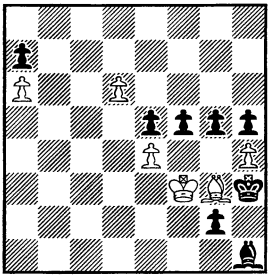
1422

PAUK, Vzeslav
1.pr Ukrainian Team Championship 1971

#3

SELF-BLOCK, CONSECUTIVE

Two or more successive self-blocks in the same line of play (variation or helpmate solution).



1423

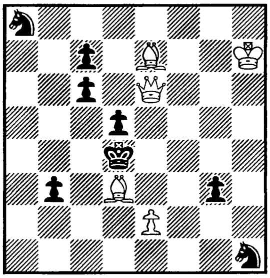
KRALIN, Nikolay
pr Magadan 60 JT 1999

+

1423: 1. ♔f2! f4 2. d7 fxg3+ (1st self-block) 3. ♔g1 g4 (2nd self-block) 4. d8♖! (4. d8♕?? stalemate) ♔xh4 5. ♖g8! (5. ♖d7? ♔g5 6. ♖xa7 h4 7. ♖g7+ ♔f4 8. a7 h3 9. ♖h7 h2+ 10. ♖xh2 gxh2+ 11. ♔xh2 g1♕+ 12. ♔xg1 ♗xe4 –+) ♔h3 6. ♖g6 ♔h4 7. ♖g7 ♔h3 8. ♖b7 h4 (3rd self-block) 9. ♖b6 axb6 10. a7 b5 11. a8♘! b4 12. ♘c7 b3 13. ♘e6 b2 14. ♘g5#.

SELF-BLOCK, REMOTE

The blocked square lies outside the King's immediate field.



1424

LAWS, Benjamin G.
Brooklyn Daily Eagle 1896 / (v)

#3

1424: 1. ♕h6! (2. ♕c1 ♔e5 3. ♕e3#), 1... ♘f2 2. ♕g7+ ♔e3 3. ♗g5#, 1... b2 2. ♕f4+ ♔c3 3. ♕b4#, 1... ♘b6 2. ♗f6+ ♔c5 3. ♕f8#.

★ **Other examples:** 998, 1657.

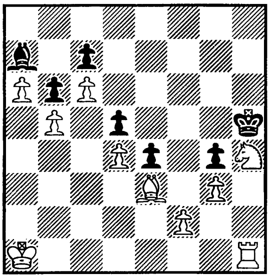
SELF-CHECK [F]

An illegal move which would leave previously a non-attacked own King in check. In orthodox problems, beside the King's stepping on an attacked square, it would be a move of the pinned piece off the pin line. Fairy chess offers a variety of conditions where different kinds of self-checking moves are possible.

SELF-DESTRUCTION

Direct cleansing of the line by a sacrifice of the piece followed by an ambush behind the capturing piece and passage after it leaves the line.

⌛ Théodore Herlin (1817-1889), who also published under the pseudonym *Anonyme de Lille*.



1425

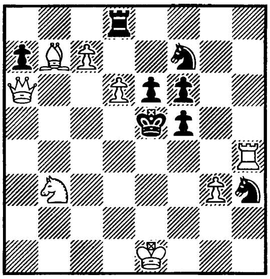
HERLIN, Théodore
2.pr La Régence 1860

#5

1425: 1. ♔b2! ♗b8 2. a7 ♗xa7 3. ♖a1 ♗b8 4. ♖a8 ♗a7 5. ♖h8#.

SELF-HINDRANCE

Occurs when a piece moves to a square so that another piece of same colour is prevented from occupying that square or line. The term refers to White's tries in direct two-movers in particular. For further examples, see Tries With Common Error and White Combinations.



1426

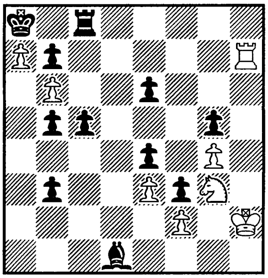
LEOPOLD, Rudolf
Deutsches Wochenschach 1916

#2

1426: 1. ♖d4? (2. ♕~5/♕e2#) ♘xd6! (2. ♕a1?) ◆ **1.** ♖c4? (2. ♖c5#) ♖xd6! (2. ♕e2??) ◆ **1.** ♖a4? (2. ♖a5#) ♘xd6! (2. ♕a1??) ◆ **1. ♖b4!** ~ 2. ♖b5#, 1... ♘xd6 2. ♕a1#, 1... ♖xd6 2. ♕e2#, (1... ♘f4 2. gxf4#) ◆ One of the first renderings of the idea.

SELF-INCARCERATION THEME [E]

An endgame study theme: White or Black, having materially or positionally the worst of it, finds/seeks rescue by way of incarcerating his own men.



1427

ÖHQVIST, Johannes
Tidskrift för Schack 1890

=

1427: **1. ♘h1** b2 2. ♔g3 ♗b3 3. ♖h8! ♖xh8 stalemate.

★ **Other examples:** 466, 1206.

SELF-INTERFERENCE

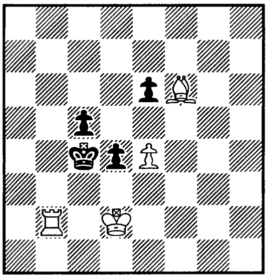
Occurs when a piece moves on a square denying another piece of same colour access beyond that square. One of the most frequent tactical means is to force the opponent to self-interference. Unless a bi-colour interference is referred to, it is common to use the term Interference.

★ **See example** 1433.

→ ***See also:*** *Grimshaw Interference; Wurzburg-Plachutta Interference.*

SELF-INTERFERENCE TRAP

An English equivalent to German's *"Sperrfalle"*. A direct logical maneuver belonging to hold-form combinations: by selecting the correct square of two or several available ones, White avoids a self-interference that would later occur.



1428

SHINKMAN, William A.
Western Advertiser 1872

#4

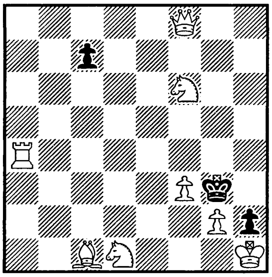
1428: **1. ♖b8?** e5! 2. ♗d8 d3 3. ♗b6?? = Self-interference trap ◆ **1. ♖b1!** (~), 1... d3 2. ♗a1 e5 3. ♖b2 ♔d4 4. ♖b4#, 1... e5 2. ♗d8 d3 3. ♗b6 ♔d4 4. ♖b4#.

→ ***See also:*** *Self-Interference, Avoidance of.*

SELF-INTERFERENCE, AVOIDANCE OF

An English equivalent to German's *"Sperrmeidung"*. A piece moves over the intersection square of two pieces of same colour to avoid a harmful self-interference that would later occur. As a logical combination, the maneuver often involves the determination of the move-order or the fact that a move of a certain piece must not be made too soon, too far or too close.

⌛ The German term introduced by Wilhelm Massman.

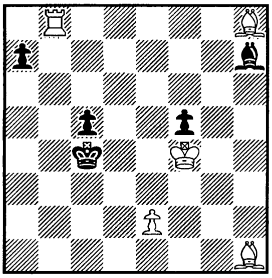


1429

LOLLI, Giambattista
Osservazioni, Bologna 1763

s#5

1429: **1. ♕d6+!** cxd6 2. ♖f4! (avoidance of interference) d5 3. ♘e4+ dxe4 4. ♗e3 exf3 5. ♘f2 fxg2#.



1430

CHENEY, George N.
? before 1861

#5

1430: **1. ♗a1!** (avoidance of self-interference; this move first...) ♗~ 2. ♔e5 (to enable this) ♗f7 (... to tie immediately the black Bishop up for the defence of d5) 3. ♖b1! (avoidance of self-interference) ♗e6 4. ♗b7 ~/♗c8 5. ♗a6/♗d5#.

≡ **Alias:** Avoidance of Self-Interference.

SELF-INTERFERENCE, PASSIVE

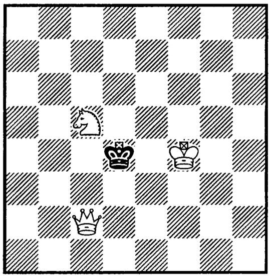
A unit moves behind its own or an enemy man, denying itself access beyond the line obstructed now by that man.

→ ***See also:*** *Argüelles Theme; Eclipse Theme; Seilberger Theme.*

≡ **Alias:** Self Eclipsing.

SELF-OBSTRUCTION

A special kind of *self-block*, in which a man moves to a square preventing other pieces of its colour (not King) from occupying that square.



1431

LOQUIN, Paul
Le Palamède 1843

#2

1431: 1. ♘e4? ♔d5 ◆ 1. ♘b7! ♔d5 2. ♕e4# ◆ Avoidance of self-obstruction.

★ **Other examples:** 768, 1574.

→ ***See also:*** *Obstruction.*

SELF-OBSTRUCTION, RECIPROCAL

Two pieces (other than King) occupy a certain square, in different variations, preventing each other from moving to that square. When there are three or more pieces involved, and each one, in turn, prevents others from moving on the square, we talk either about cyclic, or about complete *self-obstruction*.

SELF-PIN

A move that pins own man. The self-pin can be:

(1) **Direct Self-pin** by capture of the enemy piece on the pin-line (i.e., line between the enemy line-mover and own King). The example is, for instance, the key in **293**, or defences in **326**.

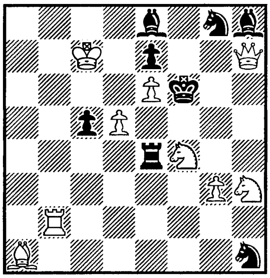
(2) **Indirect Self-pin** by:

- (a) moving the half-pinned piece off the half-pin line (see the examples under *half-pin*);
- (b) a King's move to the pin line (an example is **639**).

★ **Other examples:** 293, 310, 313, 326, 469, 542, 579, 580, 639, 723, 810, 955, 956, 973, 1188, 1541, 1623.

SELF-PIN, ANTICIPATORY

A piece that is going to be pinned or the King, moves on the pin-line before the pin is effective.

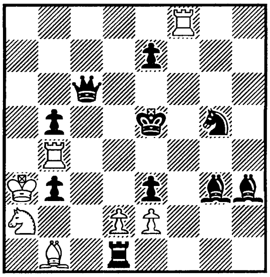


1432

SCHÓR, László
cm Alfiere di Re 1925

#2

1432: 1. g4! ~ 2. ♕xh8#, 1... ♔e5 2. ♖e2#, 1... ♖xe6 2. ♖b6#, 1... ♖xf4 2. ♖f2#, (1... ♗g7 2. ♕f5#).



1433

BÜSING, Günter
3.pl Berlin – München 1988

h#2 b) ♘a2→b2
c) ♘a2→g8

1433: a) **1. ♕c2** d4+ 2. ♔e4 ♘c3# ◆ b) **1. ♕c4** ♗f5 2. ♔f4 ♘d3# ◆ c) **1. ♕f6** ♖e4+ 2. ♔f5 ♘xe7#.

★ **Other examples:** 206, 667.

→ ***See also:*** *Self-Pin.*

≡ **Aliases:** Preliminary Selfpin; Preventive Selfpin.

SELF-UNPIN

Elimination of the opponent's pin. One side can eliminate a harmful pin exerted by a piece of the other side by:

(1) **Direct Unpin** by capturing a pinning piece (hardly an attractive method!);

(2) **Indirect Unpin** by:

- (a) moving another man on the pin-line (see **583**);
- (b) by moving the King off the pin-line (see **640**).

SELF-UNPIN, ANTICIPATORY

White or Black can perform an anticipatory self-unpin by

(1) moving a man, which is threatened to be pinned, off the (future) pin-line where the pin would take place later;

(2) moving the King off the (future) pin-line where the pin would take place later;

(3) moving a third piece on the (future) pin-line where the pin would take place later.

≡ **Alias:** Preliminary self-unpin.

SELFMATE [S]

White plays first and forces Black to give mate in the specified number of moves, while Black tries to avoid mating White.

The first selfmate in existence is to be found in manuscripts from the end of the 13th century, and it is assumed the Arabs knew the genre. Polerio (1590), Lolli and Ponziani (around 1750) composed selfmates without any additional conditions, and since the first decades of the 19th century quite a few problemists have devoted some of their work to selfmates and self-stalemates.

In 1907 Alain White published in Paris *"Les Mille et Un Mat Inverse"* (A thousand and one self-mates) and another important work was Eduard Birgfeld's *"Fata Morgana"* in 1922, including over 900 selfmates of which more than 700 were original problems.

The *"Fata Morgana"* type dominated the genre long into the 1950s until the 1960s when the strategic self-mate finally made its breakthrough, thus enhancing the expressive possibilities of the problem type and raising it to a status equal to that of studies (endgame), direct mate and helpmate problems.

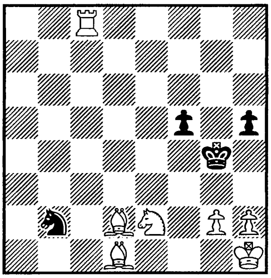
The old French name of the genre was "Qui perd gagne", and in England it was known as "sui-mate", but during the latter half of the 19th century "selfmate" and its translation equivalents became dominant in most countries. The French call it, though, "mat d'inverse" (inverted mate), which is also the meaning of Russian's "obratnyi mat".

Categorization of selfmates in two, three and more moves is not as clear as in help- and direct-mate genres, and it may occur that selfmates of all length are judged in one group.

→ ***See also:*** *Qui perd gagne.*

≡ **Alias:** Suimate.

1434: 1. ♖g8+! ♔h4 2. ♗g5+ ♔g4 3. ♘g1+ ♘xd1 4. ♗e3+ ♔h4 5. ♗f2+ ♘xf2#.



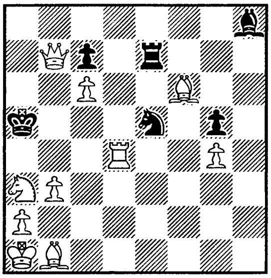
1434

PONZIANI, Domenico L.
Il Giuoco Incomparabile degli Scacchi 1769

s#5

SELFMATE ANNIHILATION THEME [S]

In a selfmate, white piece is located so that Black can prevent the mate by playing the rear piece of the battery *en prise*. Therefore White has to play his piece on a square where the threatened capture would take place.



1435

HUME, George
hm Hackney Mercury 1891

s#3

1435: 1. ♖d8! (2. ♘c4+ ♘xc4 3. ♗c3+), 1... ♗xf6 2. ♖h8! ~ 3. ♘c4+ (2. ♖~8? ♗h8!)., (1... ♘xc6 2. ♖a8+ ♘a7 3. ♗c3+ , 1... ♘d3 2. ♖d5+ ♘c5 3. ♗c3+, 1... ♖g7 2. ♗xe5 ♖~ 3. ♗c3+).

→ ***See also:*** *Hideaway Theme.*

SELFSTALEMATE [F]

A type of problem in which White plays first and forces Black to stalemate him in the specified number of moves, while Black tries to avoid stalemating White.

SEMI-EXCELSIOR THEME

Like Excelsior Theme, only the Pawn has previously made a single-step advance from its original position.

SEMI-NEUTRAL PIECES [F]

Fairy piece, which can have three states: white (***w***), neutral (***n***) and black (***b***). After a move in the ***w*** state, it enters the ***n*** state, and in the further course of the play it can be used either as a white or as a black piece. When moved in ***n*** state it enters to the state which corresponds to the side which used it, ***w*** if it was white, or ***b*** if it was black move. On its next move, it enters again the ***n*** state. Castling with the semineutral Rook doesn't change its state (because castle is defined as a King's move).

There is an alternative interpretation, according to which the state changes in a strictly defined order: ***w***, ***n***, ***b***, then again ***n***, then ***w*** and so on.

The initial state of the semineutral piece (in the diagram position) is usually negotiated (i.e., declared below the diagram).

SEMI-REFLEXMATE [F]

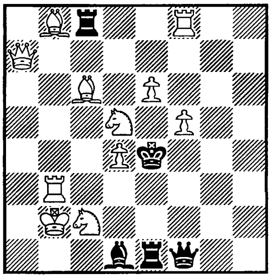
A self-mate where Black has to give mate in one move as soon as he can, but unlike in the *reflexmate*, this obligation does not apply to White.

→ ***See also:*** *Reflexmate.*

SENECA THEME

In tries, White self-interferes his piece, giving the black King one or more *flight squares*. In defence, Black *self-blocks* the potential flights, allowing white interference (or *Theme B2*) mates.

⌛ Camil Seneca (1903-1977).



1436

LÉVRIER, Jean
1.pr France – România 1953

#2

1436: 1. ♘c7+? ♔f4!, 1. ♘c3+? ♔d3!, 1. ♘f6+? ♔xf5! ◆ **1.** ♕g7! ~ 2. ♕e5#, 1... ♕f4 2. ♘c7#, 1... ♕d3 2. ♘c3#, 1... ♕xf5 2. ♘f6#.

≡ **Alias:** Gosman-Seneca.

SENTINEL [F]

Fairy condition. On moving, a piece leaves behind a Pawn of its own color on its departure square. The rule does not apply to Pawns, or the pieces moving from the 1st or 2nd ranks, nor does it apply it there are 8 Pawns of that color already on the board.

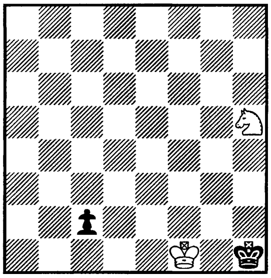
SEPARATION

In general, in a chess problem this means selecting the correct one among several potential mates or continuations. *Fleck theme* and *Stocchi Blocks* are typical mate separation themes.

≡ **Aliases:** Dual Separation; Mate Separation.

SERIES HELPMATE [F]

Fairy condition. A *Series play* problem in which Black plays a number of consecutive moves and aims for a position where White can deliver mate in one move.



1437

DAWSON, Thomas R.
Fairy Chess Review 1947

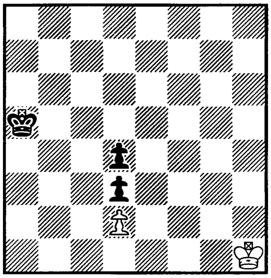
ser-h#17

1437: 1. ♔**h2** 2-7. ♔h3-g4-f3-e3-d2-♔d1 8. c1♖ 9. ♖c2 10-16. ♔d2-e3-f3-g4-h3-h2-h1 17. ♖h2 ♘g3#.

★ **Other example** 1228.

SERIES MATE [F]

Fairy condition. A *Series play* problem in which White plays a number of consecutive moves to mate Black.



1438

KEMP, Charles E.
feenschach 1954 / (v)

ser-#12

1438: 1. ♔g2 2. ♔f3 3. ♔e4 4. ♔xd3 5. ♔xd4 6. ♔c5 7. d4 8. d5 9. d6 10. d7 11. d8♖ 12. ♖a8#.

SERIES PLAY [F]

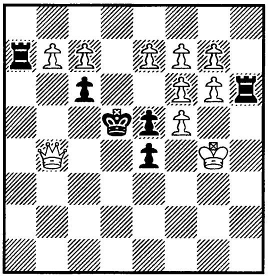
Fairy genre. One side plays a series of moves while another side remains stationary until, optionally, the last move. The active side is not allowed to give a check except on the last move.

★ **See examples:** 459, 1149, 1228, 1437, 1438, 1439, 1440, 1708.

SERIES REFLEXMATE [F]

Fairy condition. A _Series play_ problem in which White makes a stipulated number of moves in sequence and aims for a position where Black can give mate in one. During the sequence, White must not have a chance to mate in one.

⌛ The stipulation of the fairy section of the 2nd WCCT.



1439

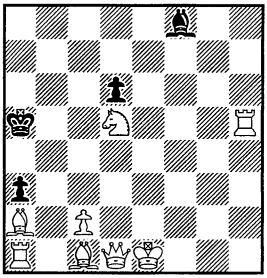
KOVAČEVIĆ, Marjan
9.pl WCCT 1980-83

ser-r#9

1439: 1. b8♘! (1. b8♗?... 4. ♖e5#; 1. c8♖? 2. ♖d8#) **2. c8♖** (2. c8♗? 3. ♗e6#; 2. c8♘? 3. ♘b6#) **3. e8♖** (3. f8♖? 4. g8♕#) **4. f8♖** (4. f8♗? 5. ♕c5#) **5. ♖h8 6. g8♘ 7. g7** (7. f7? 8. ♘f6#) **8. f7 9. f8♖ ♖g7#** ◆ 4 x ♖-promotion, 2 x ♘-promotion, and several promotions in tries.

SERIES SELFMATE [F]

A _Series Play_ problem in which White plays a number of consecutive moves and aims for a position where Black is forced to deliver mate in one.



1440

HAGEMANN, Wilhelm
feenschach 1949

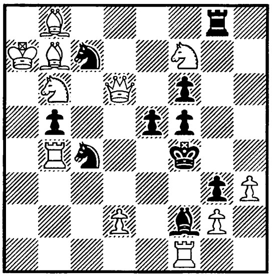
ser-s#7

1440: 1. ♖h6 2. ♘c3 3. ♕xd6 4. ♗d2 5. 0-0-0 6. ♗b1 7. ♕xa3+ ♗xa3#.

SERVAIS THEME

In a diagram position the white Queen "masks" the black _Half-Pin_ standing between two black thematic pieces. In the key the Queen moves off the halfpin-line, unpinning the black piece closer to the black King, and also indirectly unpinning one white piece. In two variations, black pieces alternatively move off the halfpin line, leaving the remaining piece pinned, while White uses that pin to mate – once with the key piece (i.e., the Queen), and once with the piece unpinned by the key move.

⌛ Albert Servais (1893-1970).



1441

SERVAIS, Albert
Volksgazet 1952

#2

1441: 1. ♕c5! ~ 2. ♕e3#, 1... e4 2. ♘d5#, 1... ♘d5 2. ♕d4#.

SET PLAY

1. Direct play. The play which exists in the initial position if the other side moved first. It is a _phase_ of play where only the variations that have some relation to the play in other phases are relevant. In a _complete block_, as well as in a _mutate_, all the black moves constitute the set play, only in the former it is equal to the actual play, while in the latter, some or all of the play changes after the key.

2. Help play. The line(s) of play in which half a move shorter (i.e. when White plays first, provided that it is a normal "Black to play" problem) stipulation(s) can be satisfied. It cannot be the solution due to the lack of a tempo move for Black. For the "White begins" stipulations, the set play is still half a move shorter, but play starts with Black.

Set play is usually as equally important part of the problem as the actual play, and normally there is a thematic link between these phases, which, in turn, are thematically linked to possible virtual play. It is accustomed, especially in helpmates, to indicate the existence of a set-play with an asterisk (*), and also in the solution, unless it is expressed verbally.

★ **See example** 1180.

SET PLAY, MOTIVATION OF

Means that are used in _direct mate_ problems to enhance the illusion of the effects of Black's moves in the *set play*, for instance, black checks, capturing of White's pieces, Pawn promotions. Well motivated are the sets of *White to play* problems and the sets that are underlined by *try play*.

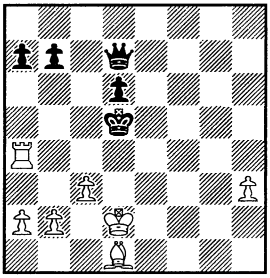
SETTING

Usually refers to a sound expression of a theme. Prior to publication, often the composer has many settings he works on. His main aim is to discover the setting that is most elegant and most economical and underlines his main idea.

SEVERS' IDEA [E]

An endgame motif. A Rook comes under attack of the opponent's King and Queen, decoying them on the same diagonal and winning the Queen by a (skewer) check.

⧗ Jānis Zēvers (1868-1940).



1442

ZĒVERS, Jānis
Rigaer Tageblatt 1900

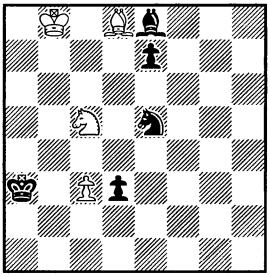
+

1442: **1. ♖a5+ ♔e4** (1... b5 2. ♖xb5+ ♕xb5 3. c4+ ♔xc4 4. ♗e2+) **2. ♖f5! ♕xf5** (2... ♔xf5 3. ♗g4+) **3. ♗c2+** +–.

≡ **Alias:** Zevers.

SHARP THEME [H]

The first white move of a *helpmate* forms a (white) *Battery*, which is on the second white move abandoned by move of the *rear piece* (without mate!). The black King is checkmated on a square the unused battery aimed at.



1443

SHARP, Robert
Die Schwalbe 1993

h#2.5 b) ♖d8

1443: a) 1... ♗xe7 2. ♗f7 ♗g5 3. ♗a2 ♗c1# ◆ b) 1... ♖xd3 2. ♘c4 ♖d1 3. ♘b2 ♖a1#.

SHATRANJ

A successor of *Chaturanga*, the name derived from the Persian Chatrang, probably during the Arab invasion from 638 to 651. Modern chess has gradually developed from this game.

SHEDEY THEME

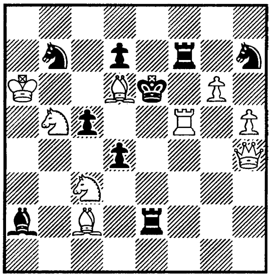
Double *Dombrovskis paradox* with identical mates. (Definition from *FIDE Album*.)

Complete Shedey. *Parallel synthesis* of Shedey theme with *Zagoruiko theme*. See **1444**

⧗ Sergey Shedey (1940-1985).

Pattern:

Shedey			
1	~	a	b
X		A	C
Y		D	A
Z	A	E	F



1444

SHEDEY, Sergey
1.pr Shakhmaty v SSSR 1987

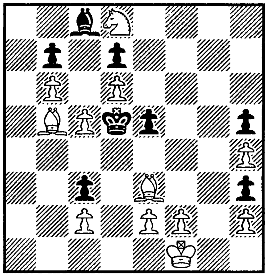
#2

1444: *1... ♘xd6^a 2. ♘c7#^{A}, 1... ♖xf5^b 2. ♕e7#^{C} ◆ **1. ♘e4!** ~ 2. ♖e5#, 1... ♘xd6^a 2. ♘xc5#^{D}, 1... ♖xf5^b 2. ♘c7#^{A}, (1... ♔xf5 2. ♕h3#) ◆ **1. ♕f4?** ~ 2. ♘c7#^{A}, 1... ♘xd6^a 2. ♕xd6#^{E}, 1... ♖xf5^b 2. ♕xf5#^{F}, 1... ♗c4!.

SHELTERING THEME

An English equivalent to German's *"Fluchtschutz"*. A *direct maneuver* (*Direct Combination*) or *indirect maneuver* (*Indirect Combination*) often involves two pieces: White or Black moves either the vulnerable (shelter-seeking) piece (often King) or the protective piece or both, to find the threatened piece a shelter against checks, mate or any other attack. Furthermore, the play usually involves the other side's attempts to anti-maneuver for the failure of the sheltering. *Para-critical move* and *anti-para-critical move* are not infrequent. Applications in direct more-movers and win or draw studies.

Basically the same as _Shield_ which, however, most of the sources define explicitly and only as a protection of the King.

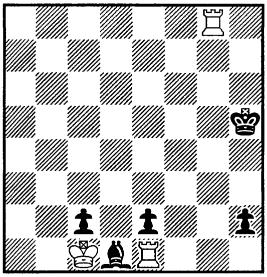


1445

GALITSKY, Aleksandr V.
Deutsches Wochenschach
1912 / (v. 1916)

#7

1445: 1. ♔g1! ♔e4 2. ♗d3+ ♔d5 3. ♔h1 e4 4. f4 exd3! 5. cxd3 c2 6. ♗g1 c1♕ 7. e4#, (1... e4 2. f4 exf3(ep) 3. exf3 ♔e5 4. ♗d3 ♔d5 5. ♔~ ♔e5 6. ♗e4 ♔f6 7. ♗d4#).

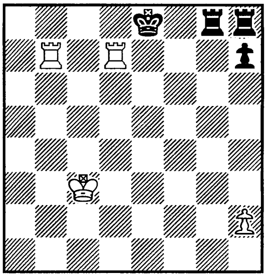


1446

HERBERG, Adolf
3.pr Leipzig Olympiad
1960

#7

1446: 1. ♖g2! ♔h6 2. ♖g3 (2. ♖h1? e1♕! = proto-form of Sheltering) ♔h7 3. ♖g4 ♔h6 4. ♖h1 ♔h5 5. ♖g3! ♔h4 6. ♖g2 ~ 7. ♖hxh2#. ◆ The proto- and anti-form of Sheltering maneuver.



1447

BENKÖ, Pal
1.pr Sakkélet 2000

+

1447: 1. ♖d2! ♖f8 2. ♔c2! (zz; 2. ♖a2? ♖f3+ 3. ♔d4 0-0!=) **♖hg8 3. ♔b2 h6 4. h3!** (zz. 4. h4? h5 5. ♔a2 ♖f6 6. ♖c2 ♖a6+ 7. ♔b2 ♖b8=) **h5 5. h4** (zz) **♖h8** (5... ♖f6 6. ♖c2 ♖d6 7. ♖c8+ ♖d8 8. ♖xd8+ ♔xd8 9. ♖b8+) **6. ♔a2 ♖hg8 7. ♖a7 ♖f6 8. ♖b2** +– ◆ One Rook shields from the 7th rank, the other from the 2nd.

★ **Other examples:** 306, 1143, 1624.
→ ***See also:*** *Critical Play; Unpin, Przepiorka.*
≡ **Alias:** Fluchtschutz (Ger.).

SHIELD

A piece protects the King from attack by the opponent's piece. Also a kind of unpin when a piece of a lesser value covers the opponent's pin-line.

"A King seeks protection of a man of either of its own side or of the opponent's in order of to avoid a damaging check." (Definition from _FIDE Album_.)

★ **See example** 1624.
→ ***See also:*** *Sheltering Theme.*

SHORTEST PROOF GAME [R]

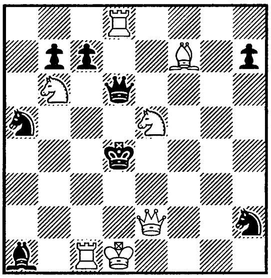
A type of problem in which the task is to reconstruct a legal game that leads to the diagram position. The shortest possible game is required, and its length is given in pairs of single moves, e.g. "SPG in 10" indicates the position is attained after Black's 10th move, while "SPG 9.5" indicates the position is attained after White's 10th move.

SHORTY [E]

A study with an exceptionally short main variation, usually five moves long or shorter.

SHUT-OFF

Closing the line of the opponent's piece. If the enemy piece has previously crossed a critical square where the shut-off takes place, we are talking about the _Critical Shut-Off_.



1448

CHLUBNA, Friedrich
1.pr Schweizerische
Arbeiter Schachzeitung
1966

#2

1448: 1. ♗d5? ~ 2. ♕e4#, 1... ♕g6 2. ♗e6#, 1... ♗c3! ◆ **1. ♘d5?** ~ 2. ♕e3#, 1... ♕h6 2. ♘f6#, 1... ♕a3 2. ♘b4#, 1... ♕xe5! ◆ **1. ♘bd7!** ~ 2. ♕d3#, 1... ♕g6 2. ♘f6#, 1... ♕a3 2. ♘c5#, 1... ♕a6 2. ♘b6#, (1... ♕xe5 2. ♘xe5#, 1... ♕xd7 2. ♖xd7#) ◆ Three shut-off (battery) mechanisms.

★ **Other examples:** 49, 266, 1515.
≡ **Alias:** Aussperrung (Ger.).

SIAMESE CHESS [F]

Fairy condition. Both sides have two Kings. They are mated when after a check one or both cannot avoid being captured.

⌛ Invented by Sándor Hun in 1939.

SIAMESE TWIN PLAY [F]

Fairy condition. Any two men of the same color and type move together the same distance parallel to each other.

SIBLING [R]

In a proof game takes a man, either in the diagram position or in the course of the game, a place of another man of same colour and value.

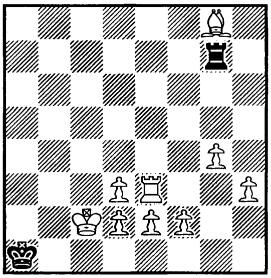
SIEGFRIED THEME

The last black, or in studies also white man, which is capable of moving, is trying to force the opponent to capture it because that would result in stalemate. In problems, the secondary aim is to prolong mate, too. In studies that kind of unit is also called desperado.

Siegfried Strategy. The strategy executed by White, when the last black unit capable of moving is trying to offer itself *en prise* in the hope of immediate stalemate (or prolongation of the solution). The piece must be captured only under particular circumstances which White is to create, or to find another strategy. See **1449**.

Black Siegfried. The only black man that is able to move must, due to immediate danger of stalemate, be captured only under particular circumstances. See **1450**.

⌛ "Siegfried" and "Siegfried Strategy" as problem terms were coined by Karl Fabel (*Die Schwalbe* 1936 and 1937).

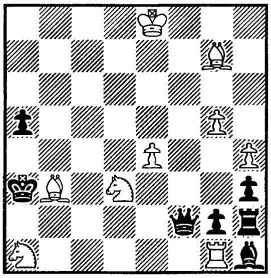


1449

HALUMBIREK, Josef
Shakhmaty v SSSR 1961

#8

1449: 1. ♖e5? ♖g5! (1... ♖a7 2. ♖b5!) 2. ♖e7 ♖c5+ 3. ♗c4 ♖c7 4. ♖e3 ♖b7! ◆ 1. ♖e8! ♖c7+! 2. ♗c4 ♖c8 (2... ♖a7? 3. ♖b8) 3. ♖e5 ♖c5 4. ♖e3! ♖g5 (4... ♖b5 5. ♗xb5 = capture-Roman) 5. ♖e7 ♖g7 6. ♗f7! ♖xf7 7. ♖xf7 ♔a2 8. ♖a7#.



1450

LOYD, Samuel
American Union 1858

#4

1450: 1. g6! a4 2. ♗g8! ♕f7+ 3. gxf7 ♔a2 4. f8♕,♗#, (1... ♕d2 2. ♗f8+ ♕b4 3. g7 ♕xf8 4. gxf8♕,♗#) ◆ ♛ is after 1... a4 a Siegfried who, unable to guard the foci b2, c2 and f8 simultaneously, is trying to find a rescue in stalemate, for which White is preparing himself with 2. ♗g8.

★ **Other example** 265.

SINGLE BOX [F]

Both parties can use only the pieces there was in the "box" prior to the start of the game. They are, however, allowed to use two Bishops moving on the dark or light squares, but not, for example, three Bishops or two Queens. The game has three variants:

A Pawn can promote only to a piece the equivalent of which is missing from the chessboard, i.e., which was captured. Thus, either side can never have, for instance, two Queens or three Bishops. However, two Bishops on the squares of the same colour are allowed. Depending on the way the promotion move can take place, there are three sub-types of the Single Box condition:

Type 1. A Pawn cannot advance to its promotion rank if a promotion is not available, i.e., all the officers of its colour are present on the board.

Type 2. If a Pawn reaches its promotion rank while no promotion is available, he remains there dormant until the first piece of its colour is captured. Then the Pawn automatically promotes to that piece. If such a capture occurs in a position with two or more dormant Pawns, the side which made a capture decides which one will be promoted.

Type 3. Same as Type 2, except that a decision in case of two or more dormant Pawns is made by the side which owns these Pawns, i.e., the side whose piece has just been captured.

⌛ Condition proposed by Milan Velimirović (1952) for 7th WCCT.

SINGLE COMBAT [F]

A fairy condition. Each side may move only one piece. Another piece may take over the duellist role, if the first piece cannot move any longer. Non-moving pieces retain their power against the enemy King. Normal mates result.

≡ **Alias:** Duellantenschach (Ger.).

SIREN [F]

Fairy piece. Belongs to the _Marine Pieces_ group. Moves like a Queen and captures like a _Locust_.

⌛ Introduced by Giuseppe Brogi.

≡ **Alias:** Sirene.

SIX HANDS ROUND [F]

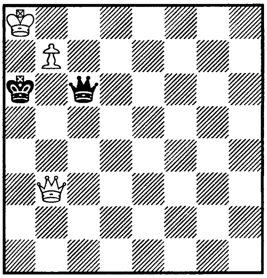
Three pairs of mutual _Grimshaw_ interferences between the same two pieces. This theme has not been shown so far in an orthodox problem.

SKELETON

Framework or scheme of the future composition.

SKEWER [E]

A line piece attacks an enemy unit standing on the same rank, file or diagonal as a second enemy unit, so that when the the attacked unit moves away, the second unit is open to capture.



1451

VAN VLIET, Louis
Deutsche Schachzeitung 1888

+

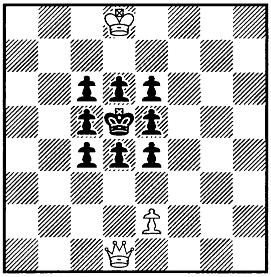
1451: 1. ♕b4! ♕d5,f3 2. ♕a4+ ♔b6 3. ♕b3+! ♕xb3 4. b8♕+; 1... ♕g2 2. ♕a3+ ♔b6 3. ♕b2+! ♕xb2 4. b8♕+; 1... ♕h1 2. ♕a3+ ♔b~ 3. ♕b2+ ♔c7 4. ♕h2+! ♕xh2 4. b8♕+, or 3...♔a~ 4. ♕a2+ ♔b~ 5. ♕b1+! ♕xb1 6. b8♕+. 4 skewers. If Black is trying to avoid it, ♔ comes out of the pin. (1... ♕h1 2. ♕a3+ ♔b6 3. ♕b2+ ♔c5 4. ♔a7 ♕h7 5. ♕b6+ ♔d5/♔c4 6. ♔a6).

★ **Other example** 331.

≡ **Alias:** Enfilade (Fr.).

SKITTLES IDEA

The black King is surrounded by eight black Pawns. There are no other black pieces. Except for his King, White has only a Queen and one weaker piece.



1452

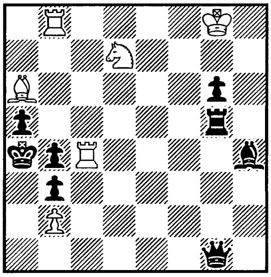
MANN, Carel C. W.
Nederlandse Schaaktijdschrift 1907

#4

1452: 1. ♕a1! (~), 1... e3 2. ♕h1+ e4 3. ♕h5+ e5 4. ♕f7#, 1... c3 2. ♕a2+ c4 3. ♕a5+ c5 4. ♕a8#, 1... d3 2. ♕c3 e3 3. exd3 cxd3,e4 4. ♕xd3,dxc4#.

SLIDE INTERFERENCE

Interference of a line piece by a like-motion piece. The difference from the _Holzhausen interference_ is that the interfering piece is, in Holzhausen, _Ex-Decoy_ed (deflected) while here it is _Ad-Decoy_ed (directed).



1453

TRILLING, Anton
Deutsche Schachblätter 15.1.1938

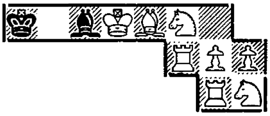
#3

1453: 1. ♖c5? ♕xc5! ◆ **1. ♖c1!** (2. ♖a1+/♘b6+), 1... ♗f2 2. ♖c5! ♗xc5/♖xc5 3. ♗b5/♘b6#.

≡ **Aliases:** Gleitverstellung (Ger.); Slide Adjustment.

SLIDING CHESS PUZZLES [F]

Positions, usually on an irregular chess board, where it is requested to reach from source to target position. One of the most popular puzzles of this type is the famous Dawson's *Revolver Problem* (see diagram).



1454

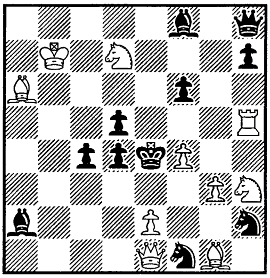
DAWSON, Thomas R.
Bolton Football Field
1911

#21

1454: While the black King oscillates on two squares, White plays to the vacant square in the following order: ◆ 1-20. ♘, ♖, ♘, ♖, ♗, ♖, ♘, ♖, ♘, ♗, ♘, ♖, ♘, ♖, ♔, ♘, ♔, ♖, ♔, ♘ – and now 21. ♖x♗#.

SLOVAK SCHOOL

One of the trends of the Anglo-American and Strategic School. One of the foci has been to combine the changed defensive motives in different phases of twomovers. Slovakian problemists have developed the ideas from the 1960s, among them composers like Juraj Brabec, Karol Mlynka, Ivan Kiss, L'udovit Lačný and Miroslav Svitek.

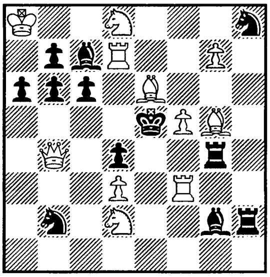


1455

BRABEC, Juraj
1.pr SÚV CSZTV 1976

#2

1455: **1. ♕a1?** ~ 2. ♕xd4#, 1... c3^{a} 2. ♗d3#, 1... ♗c5^{b} 2. ♘xc5#, 1... ♘e3^{c} 2. ♘f2#, 1... f5^{d} 2. ♘g5#, 1... ♘f3! ◆ **1. ♕a5!** ~ 2. ♕xd5#, 1... c3^{d} 2. ♗d3#, 1... ♗c5^{a} 2. ♘xc5#, 1... ♘e3^{b} 2. ♘f2#, 1... f5^{c} 2. ♘g5# ◆ Mlynka Theme: a = cut the mating piece, b = guard, c = cut supporting piece, d = line opening.



1456

SVÍTEK, Miroslav
5.pr Hlas l'udu 1978

#2

1456: **1. g8♘?** ~ 2. ♗f6#, 1... ♗xf3^{a}, 1... ♖xg5^{b}, 1... ♗xd8^{c}, 1... ♖h6! ◆ **1. f6?** ~ 2. ♖f5#, 1... ♗xf3^{b}, 1... ♖xg5^{c}, 1... ♗xd8^{a}, 1... ♖f4! ◆ **1. ♔xb7!** ~ 2. ♘xc6#, 1... ♗xf3^{c} 2. ♘xf3#, 1... ♖xg5^{a} 2. ♕xd4#, 1... ♗xd8^{b} 2. ♕d6# ◆ a = removing guard, b = capturing threat piece, c = guarding.

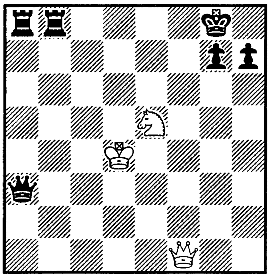
→ ***See also:*** *Brabec Theme; Mlynka Theme.*

SLOWED EXCELSIOR THEME

An *Excelsior* that starts with a single square advance of thematic Pawn, which consequently needs 6 moves to reach its promotion rank.

SMOTHERED MATE

Mate by the Knight where the opponent's King is surrounded by his own pieces.



1457

LUCENA, Luis Ramirez
Arte de Axedrez 1497 / (v)

#5

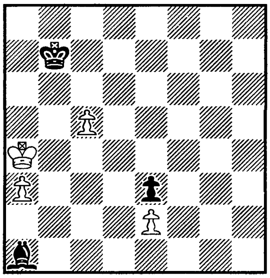
1457: **1. ♕c4+!** ♔h8 2. ♘f7+ ♔g8 3. ♘h6+ ♔h8 4. ♕g8+ ♖xg8 5. ♘f7#.

★ **Other example** 1434.

≡ **Aliases:** Lucena's Mate; Philidor's Legacy.

SNAKE THEME [E]

A meandering march of a piece on adjacent horizontal (vertical) lines, changing the vertical (horizontal) line on each move. This meandering motion can be made by a white Pawn (e.g., a variation on *Excelsior* theme).



1458

VYSOKOSOV, Andrey
4.hm Argentinian Ty 2000 / (v)

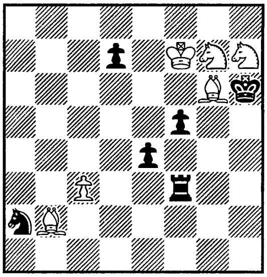
=

1458: **1. ♔b5** ♗b2 2. a4 ♔c7 3. ♔c4 ♔c6 4. ♔d3 ♗c1 5. ♔d4 ♗d2 6. ♔c4 ♗e1 7. ♔d3 (7. ♔d4? ♗f2–+; Zz.) ♗f2 8. ♔d4! (Zz.) ♗g1 9. ♔c4 ♗h2 10. a5 ♗f4 11. a6 =.

★ **Other example** 1465.

SOLA-SCHIFFMANN THEME

After the key, White has a quiet threat. Black has a two-move defence. He first takes a white piece and will then, on the second move, open the white line which would be closed by a threat. Therefore, White on his second move must choose another way to force an opening of that line.



1459

SOLA, Pentti
Uusi Suomi 1935

#3

1459: 1. ♘h5! ~ 2. ♘5f6 ~ 3. ♘g8#, 1... ♖xc3 2. ♘g3 ♖xg3 3. ♗g7#.

→ ***See also:*** *Schiffmann 1 Defence.*

≡ **Alias:** Sola Defence.

SOLUTION

1. Moves that solve a chess composition. That is one definition, but there are two other ones that do not only differ from the definition above, but from each other, too.

2. *Author's solution* does not consist only of all moves that solve the composition but also of the moves that do not solve it: thematic tries with their refutations, duals that are avoided in threats and mating moves or moves before it; in studies, possible important side variations and supportive lines.

3. In many *solving competitions*, for instance in *WCSC* and *ECSC* and national championships, in order to score full points, the solver is required to write: in direct two-movers, the key; in direct three- and more-movers, the key, the threat (if any), all Black's defences (that parry the threat and lead to different continuations until White's last move before mate); in help-mates, all moves including the mate; in self-mates the key, the threat (if any) and all Black's defences (that parry the threat) and White's continuations up to White's last move; in studies, all important variations until an obvious draw or won position has been achieved.

For *fairy chess* compositions, the organizer of the competition may make demands concerning for how precisely a solution of each composition must be written.

SOLUTION, SHORT

A series of moves that solves a problem quicker than in the stipulated number of moves. Amounts to a *cook*, even if the key were the same as in the *author's solution*.

SOLVER

A person who solves (and/or cooks) chess compositions. At one end of the continuum is anyone who cracks a chess puzzle occasionally purely for the fun of it, at the other end, well-trained competitive solvers, who participate in international contests on the highest level to obtain international norms and maybe the coveted title of the World Champion.

Solvers, in large part, may be compared to the audience at a concert or spectators of a theater performance with its varying tastes and degree of expertise. They are the ones whom most authors direct their work to, instead of critics (judges).

SOLVING COMPETITION

A competition organized by an individual or institution, which selects the compositions for solving and nominates the person(s) who is (are) in charge of observing that the rules are followed, and who score(s) the points. Participation in such a competition may be open or restricted.

Competition may happen through correspondence, or it may be a quick-solving competition, which takes place in one location within a fairly short period of time, usually around three hours, unless it is a two-day event.

Chess magazines organize open solving competitions through correspondence on regular bases, awarding the best or/and most loyal solvers prizes in the forms of small amounts of money, books or subscriptions. The problems to be solved are usually *originals* published in the magazine. This sort of competitions date back to the 19th century. One of the best known series of international competitions was organized by the *Good Companion Chess Problem Club*, founded in 1913.

International team competitions by correspondence, organized by the International Problem

Board (the predecessor of PCCC), were held in 1928 (shared winners England and Hungary), 1930 (Denmark), 1931 (England), 1932 (Hungary), 1933 (Spain), 1934 (Lithuania), 1935 (Hungary), 1936 (Germany), 1937 (Austria), 1938 (England), 1946 (Yugoslavia), 1947 (Czechoslovakia) and in 1948 (Rumania).

National solving competitions, both long-term and quick-solving, informal and Championship competitions, have a long tradition, too.

In connection of the annual meetings of PCCC, solving competitions were held, too, but it was not until 1977 that they gained an official status and became World Championships for Solving Chess Compositions (WCSC), first for teams and in 1983 also for individuals.

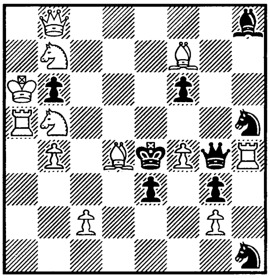
From 2005, teams and individual solvers have competed for the European Championships (ECSC), which follow the WCSC format.

Yet another important international event is the annual International Solving Competition (ISC), organized for the first time in 2005. The competition is held at same time in each participating country at least in one town. The competition has an international jury, and in each country a contact person, who receives the problems and scores the preliminary points. The event is for individuals, and the results are included in the international ranking. Participation in ISC has totalled well over 200 solvers from almost 30 countries on average.

SOMMER THEME

Theme B with direct pinning of the white piece and *dual avoidance*.

⧗ Bruno Sommer (1881-1971).



1460

BOROS, Sándor ; TELKES, Imre ; TÓTH, Jozsef
Die Schwalbe 1931

#2

1460: **1. ♗xb6!** ~ 2. ♘c3#, 1... ♕c8 2. ♘5d6#, 1... ♕e2 2. ♘7d6# ◆ etc.

≡ **Aliases:** Anti-Ellerman-Weenink Theme; Sommer.

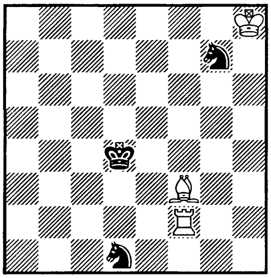
SOMOV, CUMULATED

Somov 1 (*Theme B*) and *Somov 2* (*Theme B2*) in the same variation.

SOROKIN CONSTANT [H]

In a *helpmate* of *Onitiu type* in two or several *phases* Black plays exactly the same moves and White plays with same pieces.

⧗ Proposed by Evgeniy Sorokin (1933).



1461

SOROKIN, Evgeniy
2.pr Feladványkedvelök Lapja 1973

h#4 1211...

1461: **1.** ♔c3 ♖f1 2. ♔b2 ♗e4 3. ♔a1 ♖f3 4. ♘b2 ♖a3#, 1... ♗e2 2. ♔b2 ♗c4+ 3. ♔a1 ♖c2 4. ♘b2 ♖c1#.

SOUND PROBLEM

Correctness of all aspects of a problem/endgame (position, variations, etc.) in compliance with generally adopted conventions. Soundness is one of the necessary conditions a composition has to meet to be eligible for tourneys.

→ ***See also:*** *Cook; Dual.*

SOURCE

The composer's name with the date and place of publication and possible tourney success. As a courtesy to the composer, this information ought to be supplied with the diagram every time the composition is re-printed.

SOVIET SCHOOL OF COMPOSITION

A movement that developed in Soviet Union in the late 1920s on the foundation created by the strategic school and the principles expressed by composers like Aleksandr Galitsky and Leonid Kubbel.

The Soviet School of composition developed in parallel with general trends in chess. The foundation of studies and other compositions recognizes the elements of struggle and the ideas and combinations of the game.

The foundations of the creative principles of the Soviet School were defined to embrace the following premises that advance the balance of form and content:

(a) the difficulty and concealed nature of the solution;

(b) the completeness in the rendering of the idea, which corresponds to the spirit of chess;

(c) the completeness in the way in which the structure of the position and representation of the idea is finished to their artistic form.

To the achievements of the Soviet school belong themes that emphasize the defensive ideas in Black's moves (Black Correction, dual avoidance), options in White's play (White Combinations, Combinations in try-play), all or some of them expressed in line-themes A-E, later multi-phase changed play, and more recently changes in the functions of moves (New Strategic School).

The founder of the Soviet School in study composition is justifiably A. Troitsky, along with L. Kubbel and V. Platov, in the first decades of 20th century. The Soviet school of endgame composition embraces all types of studies: combinative, analytical and romantic. Hence, the school is characterized by the achievements in competitive side rather than in terms by the styles and trends of composition.

SPACE CHESS [F]

Fairy chess variant. It deals with boards with 3 or more dimensions and pieces characteristic to them. The most common space chess board is three-dimensional 5x5x5. The first recorded mention of space chess dates to 1851 when Lionel Kieseritzky, in connection with the London Tourney, introduced Adolf Anderssen with the cube chess he had invented.

Incidentally, this was the tourney where the gentlemen reportedly played their immortal game, which was, however, most likely a friendly encounter in one of London's countless cafés.

≡ **Alias:** Raumschach (Ger.).

SPARROW [F]

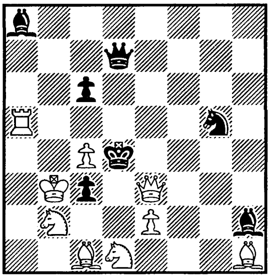
Fairy piece which moves like a Grasshopper on Queen lines but deflects 135° either way on passing over the hurdle. The arrival square is adjacent to the hurdle.

Bishop-Sparrow and **Rook-Sparrow** move on Bishop and Rook lines respectively and deflect 135° either way on passing over the hurdle.

SPIKE [F]

Fairy chess term, a specific kind of pin. Used in conditions where leaving a piece threatening an opposite piece of the same kind is regarded as illegal (for instance in Isardam).

A unit is **spiked** if its move would allow two pieces of the same kind and opposite colour to see each other. For instance, in **1462** after the key 1.♕d3, White does not threaten 2.e3+? because with 2...♗f4! the black Bishop would "spike" the Pawn – if it moves away then the white and black Bishop would attack each other.



1462

AVNER, Uri

1.pr TT Andernach 1997 / (v)

#2 Isardam

1462: 1. ♕f4? ~ 2. ♗e3#, 1... ♗g1 2. e3#, 1... ♕d5 2. ♖xd5#, 1... c2! 2. ♗e3+ c1♕! ◆ **1. ♕d3!** ~ 2. ♔xc3# (2... ♔xc3? illegal as bK is spiked), 1... ♕a7 2. ♖d5# (2... c5? illegal), 1... ♕g7 2. ♗e3# (2... ♗e5? illegal), 1... ♕g4 2. e3# (2... ♗f4? illegal) ◆ Illegalization of black defences due to self-checking.

SPLIT SWITCH THEME

The black Rook opens a line of his own Bishop and then cuts this line on another square.

SPOT

One of the central concepts of the Locus Theory: a square occupied by an index piece (often a King) or a position taken up by such a piece in relation to another.

SPRING

A geometrical pattern, when a piece moves to and fro on a line always ending up one step further than on the previous time.

SQUARE

The smallest part of the chessboard which can never be occupied by more than one piece. It is in many languages called a "field".

≡ **Alias:** Field.

SQUARE RULE [E]

A simplified method of calculation in a Pawn endgame when a Pawn in its advance is not supported by its King. If the defending King can enter in the square, two angles of which are the square occupied by a Pawn and the promotion rank on its file, he can catch the Pawn. Otherwise a Pawn easily promotes to Queen.

★ **See example** 1313.

→ ***See also:*** *Chéron Rule.*

SQUARE VACATION

A strategic effect in which a piece departs from a square, and thereby enables a friendly piece to occupy it.

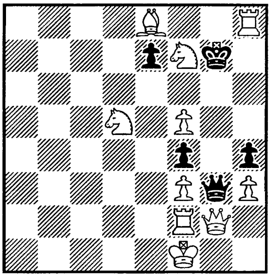
★ **See examples:** 744, 1560, 1707.

SQUID [F]

Fairy piece. Belongs to the *Marine Pieces* group. Moves like a Knight and captures like a *Knight-Locust* (*Locust*).

STAGE MOVES THEME

A line-piece could immediately occupy its final square on its first move, but in the actual solution it first moves to another square.



1463

BERKENBUSCH, Helmut

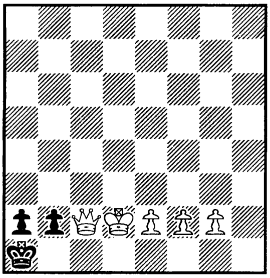
Dortmunder Zeitung
26.2.1936

#3

1463: **1. ♖a2?** e5 2. ? ◆ **1. ♖~2?** e6! ◆ **1. ♖b2!** (~), 1... e5 2. ♖a2 e4/♕xg2+ 3. ♕b2/♖xg2#, 1... e6 2. f6+ ♔g6 3. ♕c2#.

STAIRCASE THEME

Ascent or descent of a piece in a graphically distinct zig-zag path.



1464

BARRET, S. R.

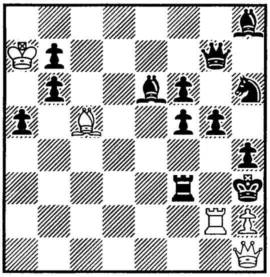
Dubuque Chess Journal
1874

#12

1464: **1. ♕c3!** ♔b1 2. ♕d3+ ♔a1 3. ♕d4 ♔b1 4. ♕e4+ ♔a1 5. ♕e5 ♔b1 6. ♕f5+ ♔a1 7. ♕f6 ♔b1 8. ♕g6+ ♔a1 9. ♕g7 ♔b1 10. ♕h7+ ♔a1 11. ♕h8 ♔b1 12. ♕h1#.

STAIRCASE, PAWN'S

A variation of *Excelsior theme*: a Pawn marches toward its promotion square, starting from its initial game-array position. Instead of moving orthogonally, it advances by alternately capturing on the left and right until it has reached its promotion destination. Ideally, the march lasts for six moves, i.e. is not interrupted by a move of any other man.



1465

KUBBEL, Leonid I.

2.pr Shakhmaty v SSSR
1939

#7

1465: **1. ♖g1!** (2. ♕g2#), 1... ♖g3 2. hxg3+ ♔g4 3. gxh4+ ♔h5 4. hxg5+ ♔g6 5. gxh6+ ♔h7 6. hxg7+ ♔g8 7. gxh8♘#, (3... ♔f4 4. ♗d6+ ♔e3 5. ♖g3+ ♔d4/♔~2 6. ♕d1+/♕h2+; 5... ♔f7 6. ♕h5+ ♔g8 7. h7#).

STALEMATE

According to the Laws of Chess if the side on the move has no legal moves and his King is not threatened, the position is stalemate and the game ends in a draw. The rule is effective in orthodox compositions, and in most forms of fairy chess, too. In draw studies White may escape to a stalemate. There are a number of fairy chess types whose legitimate goal is stalemate.

★ **See example** 780.

STALEMATE AVOIDANCE

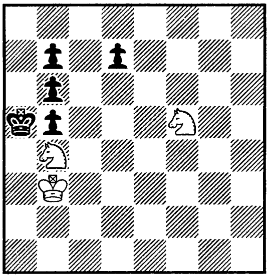
In win studies and orthodox problems the avoidance of *stalemate* may well be a significant factor. In certain compositions the main theme is Black's attempt to frustrate White's attack by repeated stalemate traps, while White's primary aim is to refute them. Many themes and strategies are pertinent to the subject, for instance:

(1) White prepares himself in advance (possibly with his *option combination*) for Black's stalemate defence;

(2) *Logical combination*: White's try leads to stalemate. With a *foreplan* he decoys one of Black's men so that with an analogous or substitute defence stalemate will be avoided;

(3) Try would result in an immediate stalemate.

With a foreplan White forces Black to dissolve the potential stalemate position. There are some themes involving stalemate avoidance (some duels, *Anti-Kling theme* etc.), but it can *per se* constitute a theme or a thematic ingredient.

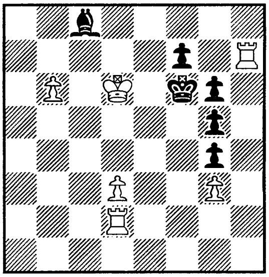


1466

KNÖPPEL, Jan
Schackvärlden 1941

#3

1466: 1. ♘d6? stalemate, (1. ♘d4? d5!) ◆ **1. ♔a3!** d5 2. ♘d6 d4 3. ♘xb7#, 1... d6 2. ♘d4 d5 3. ♘b3#.

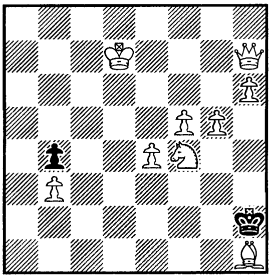


1467

HULTBERG, Herbert
Uppsala Nya Tidning 18.7.1942

#4

1467: 1. ♖f2+? ♗f5 2. ♖f1? stalemate ◆ **1. b7!** (2. b8♕ ~ 3. ♕b2+,♕d8+) ♗xb7 2. ♖f2+ ♗f3 3. ♖f1! ♔f5 4. ♖xf7#.

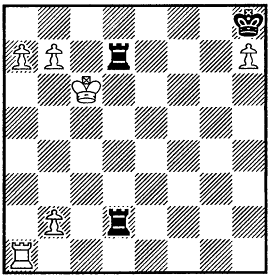


1468

BAYERSDORFER, Adolf
Zur Kenntnis des Schachproblems 1902 / (published after 1862)

#5

1468: 1. ♕g7?/♔c6? ♔g3 2. ♕d4/♕a7 ♔xf4! 3. ♕g1 ♔e5 4. ♕e3 stalemate! ◆ **1. ♔c8?/♔e8?** ... 4. ♕e3 ♔d6 5. ? ◆ **1. ♔d8!** ♔g3 2. ♕a7 ♔xf4 (2... ♔g4 3. ♕f2 ♔xg5 4. ♕g3+) 3. ♕g1 ♔e5 4. ♕e3 ♔d6 5. e5#.

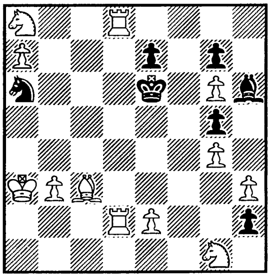


1469

GURGENIDZE, David
Chess in Israel 1994

+ BTM

1469: 1... ♖2d6+ (Black maintains the option to ♖xb7+) **2. ♔c5** (2. ♔b5? ♖xb7+ 3. ♔c5 ♖xa7 4. ♖xa7 ♖c6+ =) **♖d5+ 3. ♔c4 ♖d4+ 4. ♔c3 ♖d3+ 5. ♔c2 ♖d2+ 6. ♔b1 ♖xb2+ 7. ♔c1** (7. ♔xb2? ♖xb7+ 8. ♔c2 ♖xa7 9. ♖xa7 stalemate) **♖c7+ 8. ♔d1 ♖d7+ 9. ♔e1 ♖e8+ 10. ♔f1 ♖f7+ 11. ♔g1 ♖g7+ 12. ♔h1 ♖xh7+ 13. ♔g1 ♖g7+ ... 16. ♔d1 ♖d7+ 17. ♔c1 ♖c7+ 18. ♔xb2** +–.



1470

CAILLAUD, Michel ; AVNER, Uri
2.pr TT Andernach 1992

#4

1470: 1. ♖a2!! (2. ♔b2 ♘~ 3. ♘c7#), 1... hxg1♗! 2. e3! (2. ♔b2? ♗b6! 3. ♖xa6=) ♗h2,♗f2,♗xe3 3. ♖xh2,♖xf2,♖e2 ♘~ 4. ♘c7#, 1... h1♗! 2. e4! (2. ♔b2? ♗c6! 3. ♖xa6=) ♗g2,♗f3,♗xe4 3. ♖xg2,♘xf3,♖e2 ♘~ 4. ♘c7#.

★ **Other examples:** 151, 455, 792, 880, 953, 1067, 1251, 1423, 1576, 1607, 1677.

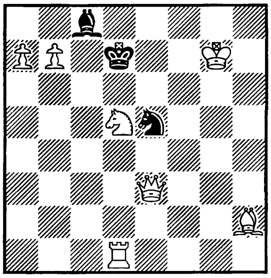
STALEMATE ENDGAME [E]

Endgame in which a thematic line ends in a stalemate.

★ **See examples:** 466, 795, 876, 1206, 1245, 1357, 1677.

STALEMATE IN N MOVES [F]

Not as popular as mate problems, this genre too consists of direct play but aims at a different target – the forcing of a stalemate. The stipulation is considered by many to belong to fairy chess; this view is adopted in FIDE Albums.



1471

HARTONG, Jan
The Problemist 1933

=2

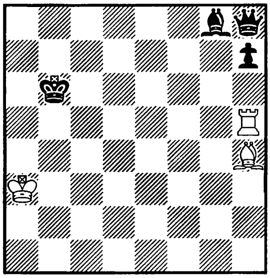
1471: 1. ♘e7+!, 1... ♔xe7 2. bxc8♕=, 1... ♘d3 2. bxc8♖=, 1... ♔c7 2. bxc8♗=, 1... ♔e6 2. bxc8♘=, (1... ♔e8 2. ♘xc8=).

STALEMATE, IDEAL

A *model stalemate* (Stalemate, Model) in which all force on the board, both Black and White, is used, including all Pawns and the white King.

STALEMATE, MODEL

Stalemate position where all the pieces of the stalemating side take part (with the allowable exception of the King and Pawns), and each square of the stalemated side King's field is either blocked, or guarded only once.



1472

SEHWERS, Johann
Deutsche Schachzeitung 1900

=

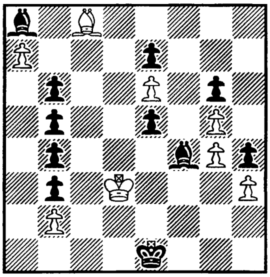
1472: **1. ♖b5+! ♔a6** (1... ♔xb5 2. ♗f6 ♕xf6 stalemate) **2. ♖b6+ ♔xb6** (2... ♔~ 3. ♗f6) **3. ♗f2+ ♔~ 4. ♗d4 ♕xd4** stalemate. Two model stalemates.

★ **Other example** 1357.

STALEMATE, PERPETUAL [E]

1. An endgame theme. A situation in studies where a side, usually Black, has one or more moves that would lead to stalemate. Attempts to avoid the stalemate fail because another stalemate is set up, leaving the side with the only choice of repeating the moves or accepting the stalemate. See **1473**.

2. A drawing endgame theme. White as the weaker side maintains a threat of a stalemate. See **1213**.

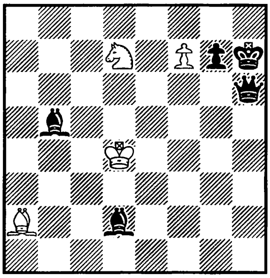


1473

AFANASIEV, Georgy V.; DVIZOV, Evgeny I.
EG 1971

=

1473: **1. ♗b7 ♗xb7 2. a8♕ e4+ 3. ♔d4 ♗e3+** (3... e3 4. ♕xb7; 3... ♗e5+ 4. ♔e3 ♗xa8=) **4. ♔e5 ♗d4+** (4... ♗xa8=) **5. ♔f4 ♗e5+** (5... ♗xb2 6. ♕xb7) **6. ♔e3 ♗f4+ 7. ♔d4** =.



1474

PROKOP, František
2.pr All-Union Chess Section tourney 1925

=

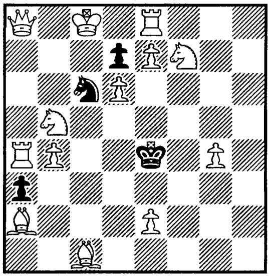
1474: **1. ♘f8+ ♔h8 2. ♘g6+ ♕xg6 3. f8♕+ ♔h7 4. ♗b1 ♗c3+** (4... ♕xb1 5. ♕f5+ ♕xf5 stalemate) **5. ♔e3 ♗d4+ 6. ♔d2 ♗e3+ 7. ♔c3 ♗d2+ 8. ♔d4=.**

STALEMATE, SET

1. The stalemating side could stalemate immediately if it was its turn to move.

2. A side is stalemated in the initial position.

1475: **1. ♔b7!** (~), 1... ♘a5+ 2. bxa5#, 1... ♘xb4 2. ♖xb4#, 1... ♘d4 2. ♘c3#, 1... ♘e5 2. ♘g5#, 1... ♘xe7 2. ♖xe7#, 1... ♘d8+ 2. exd8~#, 1... ♘b8 2. ♔xb8#, 1... ♘a7 2. ♔xa7#.



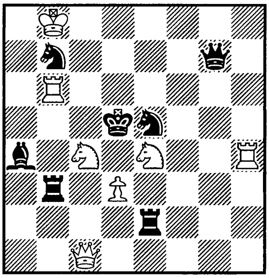
1475

SONNENFELD, Felix A.
O Estado de São Paulo
1957

#2

STAR SELF-BLOCKS

The four diagonal squares adjacent to the King are blocked.



1476

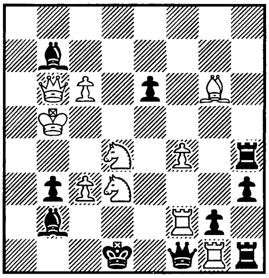
SCHULTZ, Johan G.
Deutsche Schachzeitung
1859

#5

1476: **1.** ♘e3+ ♖xe3 2. ♕c5+ ♘xc5 3. ♘c3+ ♖xc3 4. ♖d4+ ♔xd4 5. ♖d6# ◆ Reminiscent of the Arabian mansubat and the "Old School".

STAR THEME

A piece moves on its 4 diagonal adjacent squares. Extended stars (2 squares, 3 squares) are also possible.



1477

TIMONIN, Vladimir
3.pl Olympic Tourney 1990

#3

1477: *1... ♗a6+ 2. ♔xa6, 1... ♗c8 2. ♔a4, 1... ♗a8 2. ♔c4, 1... ♗xc6+ 2. ♔xc6# ◆ **1. ♔b4!** (2. ♘xb2+), 1... ♗a3+ 2. ♔xa3 ~ 3. ♕xb3#, 1... ♗xc3+ 2. ♔xc3 ♕e1+ 3. ♖d2#, 1... ♗a1 2. ♔c5 ♖h5+ 3. ♗xh5#, 1... ♗c1 2. ♔a5 ♖h5+ 3. ♗xh5# ◆ 2 x ♔'s star, 2 x ♝'s star!.

STATIST

In a direct mate problem this term, bearing a negative connotation, is used to denote a white piece (not Pawn) which plays a nonessential part and could usually be substituted by a better construction.

→ ***See also:*** *Force, Superfluous; Night Watchman; Pin, Technical.*

STATUS QUO THEME GROUP

The whole group of themes, for which Eric M. Hassberg proposed the joint term "Status Quo Themes", can be defined as follows: the key pins and/or unpins one, two or several pieces. Black will pin the unpinned or/and unpin the pinned pieces simultaneously in a variation so that the initial state (status quo) is restored.

Naturally, the newly retained pins and unpins must have a thematic function in the play.

The themes can be classified, firstly by the number of (un)pinned pieces, and then according to the colour and effects of the pieces.

(1) One piece:

(a) White self-pins his piece which Black then unpins (Anti-Hochberger theme);

(b) White self-unpins his piece which Black then pins (Hochberger theme and Bograd theme);

(c) White pins a black piece which Black then self-unpins;

(d) White unpins a black piece which Black then self-pins (Howard theme).

Frederik W. Nanning discussed extensively in his article *"Permuteren en Combineren"* (*Tijdschrift v.d. K.N.S.B.* August, 1935) about the following group, which involves two men.

(2) Two pieces:

(a) White self-pins two of his pieces which Black then unpins (with dual avoidance);

(b) White self-unpins and self-pins his pieces which Black then pins and unpins:

  (b1) Schór type: direct unpins and pins (Castellari-Schór theme);

  (b2) Mari type: in the key direct, in defence indirect pins and unpins (Mari theme);

  (b3) Castellari type: in the key indirect, in defence direct unpins and pins (Castellari theme);

(c) White self-pins white and pins black piece, which Black then (self-)unpins (*Rupp theme*);
(d) White self-pins a white and unpins a black piece, Black unpins the white and self-pins the black piece (*Hassberg 1 theme* and *Hassberg 2 theme*);
(e) White self-unpins two white pieces which Black pins (a double threat is required);
(f) White pins a black piece and self-unpins a white piece, Black self-unpins the black piece and pins the white piece (inverted Hassberg 1, or *Anti-Hassberg theme*);
(g) White self-unpins white and unpins black piece, which both Black then (self-)pins (*Anti-Rupp theme*, or inverted Rupp);
(h) White pins two black pieces, which Black then unpins (*Bouttier theme*);
(i) White pins one black piece and unpins the other, which Black then self-unpins and self-pins (*Monitor theme*);
(j) White unpins two black pieces which Black then self-pins (*E.W.W.W. theme*)

(3) Three pieces:

White pins and unpins three pieces altogether, Black retracts the pins and unpins (*Alain White theme*).

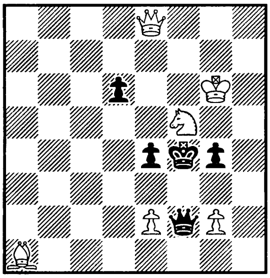
★ **See examples:** 221, 283.

STAVRINIDES THEME

Strict definition: Cycle of defence and mating squares where each thematic square is visited in respective variations by the same type of black and white piece.

Loose definition requires only cyclic defence and mating squares, regardless of the type of pieces that take part. The oldest example is incidentally hidden in an 8-fold interference *Knight Wheel* attempt by Mari from 1921 **890**.

⧗ Alkis Stavrinides (?)



1478

STAVRINIDES, Alkis
Probleemblad 1969

#2

1478: 1. ♕h8! ~ 2. ♕h6#, 1... ♕h4 2. e3#, 1... e3 2. ♕d4#, 1... ♕d4 2. g3#, 1... g3 2. ♕h4#.

★ **Other example** 890.
→ ***See also:*** *Stavrinides, Virtual.*
≡ **Alias:** L'vov Theme.

STAVRINIDES, VIRTUAL

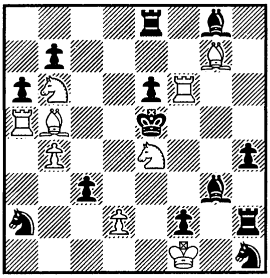
Cycle of try and refutation squares where each thematic square is visited in the respective variations by the same type of black and white piece. **47** shows the theme with moves of white and black Knights in all three tries.

→ ***See also:*** *Anchor Squares Theme; Stavrinides Theme.*

STEINITZ GAMBIT

In a direct mate in three or more moves, the white King leaves a well-protected position towards several consecutive direct and battery checks. Finally, White gives mate(s) through cross-check(s).

Named after the Steinitz Variation of the Vienna Gambit: 1.e4 e5 2.♘c3 ♘c6 3.f4 exf4 4.d4 ♕h4+ 5.♔e2.



1479

LOYD, Samuel
1.pr Checkmate 1903

#3

1479: 1. ♔e2!! (2. ♔e3/♖f~+), 1... f1♕+ 2. ♔e3 ♕/♖e2+, ♕d3+, ♕/♗f4+, ♕/♗f2+ (♕g1+), ♕f3+ 3. ♗xe2,♗xd3,♖xf4,♖(x)f2,♖xf3#, 1... f1♘+ 2. ♖f2+ ♔xe4 3. (♗)d3#, 1... ♔xe4 2. ♗d3+ ♔d4 3. ♖f4#, 1... ♔d4 2. ♖f4+ e5 3. ♘xg3#, 1... ♘c1+ 2. ♔e3 f1♘+ 3. ♖xf1#, 1... ♘xb4 2. ♗d3+ ♔d4 3. dxc3#.

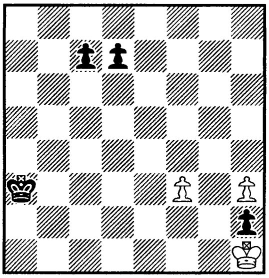
→ ***See also:*** *Check, Consecutive; Check, Provocation.*

STEP BY STEP [E]

In endgame: two Pawns alternatively advancing depending on adversary's reaction.

⧗ Nikolay D. Grigoriev (1905-1938).

1480: 1. f4 ♔b4 2. h4! d5 3. f5 ♔c5 4. h5 d4 5. f6 ♔d6 6. h6 d3 7. f7 ♔e7 8. h7 d2 9. f8♕+ ♔xf8 10. h8♕+ +–.



1480

GRIGORIEV, Nikolay D.
"64" 1930

+

STEREOSCHACH [F]

Fairy chess variant, a kind of *space chess*: above the great center of a normal board (c3-f3-f6-c6-c3) there are four space levels A-D. The initial position is normal on the 8 x 8 "base board". Pawns promote either on the base board or on level D. Chessmen move in the manner typical of space chess.

⧗ Invented by Gerhard W. Jensch (1920-1990).

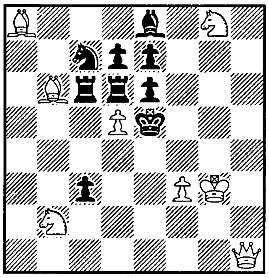
STIPULATION

The task to be achieved, and any additional condition, that accompany a problem position, e.g. "Mate in 2 moves".

STOCCHI BLOCKS

Three or more selfblocks on a single square in the black King's field with the respective level of dual avoidance. Thus we may have triple, quadruple, quintuple avoidance, etc.

⧗ Ottavio Stocchi (1906-1964).



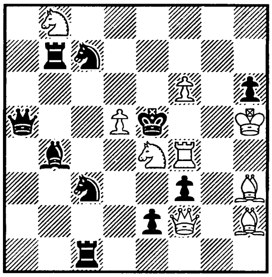
1481

MALMSTRÖM, Albert W.
Aftonbladet 3.11.1900

#2

1481: 1. ♔g4! ~ 2. f4#, 1... ♘xd5 2. ♘d3#, 1... ♖xd5 2. ♕h2#, 1... exd5 2. ♕e1#, (1... ♔xd5 2. f4#, 1... ♖c4+ 2. ♘xc4#, 1... ♗h5+ 2. ♕xh5#, 1... ♖c5(xb6) 2. ♕h8#).

1482: *1... ♕xd5 2. ♖h4#, 1... ♘7xd5 2. ♘c6#, 1... ♘3xd5 2. ♘d7# ◆ **1. ♘d6!** ~ 2. ♖f5#, 1... ♕xd5 2. ♖xf3#, 1... ♘7xd5 2. ♘c4#, 1... ♘3xd5 2. ♘f7#, (1... ♔xd6 2. ♖f5#, 1... ♗xd6/♔xd5 2. ♕d4#) ◆ Changed mates after 3 Stocchi blocks.



1482

BUGLOS, János
1-2.pr= Rakéta I/1942

#2

★ **Other examples:** 107, 500, 503, 1550, 1553.

→ ***See also:*** *Arrival Fleck Theme; Dual Avoidance.*

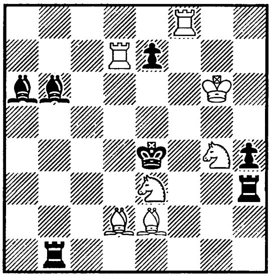
≡ **Aliases:** Stocchi Theme; Stocchi Triple Avoidance.

STOCCHI COMBINATION

Changed play in three phases with transferred mates from first to second and simple change from second to third phase.

Pattern:

Stocchi Combination					
1	~	a	b	c	d
X	*	A	B		
Y				A	B
Z				C	D



1483

STOCCHI, Ottavio
2.pr Tijdschrift v. d. KNSB 1954

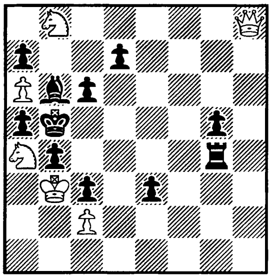
#2

1483: *1... ♖b5 2. ♗d3#, 1... e5 2. ♘gf2# ◆ **1. ♘c4?** ~ 2. ♖f4#, 1... ♗e3 2. ♗d3#, 1... ♖e3 2. ♘gf2#, 1... ♖f1! ◆ **1. ♘d1!** ~ 2. ♖f4#, 1... ♗e3 2. ♘c3#, 1... ♖e3 2. ♘df2#, (1... ♖f3 2. ♗xf3#, 1... e5 2. ♘f6#).

STOOSS INTERFERENCE

Black is firstly forced to a *critical move* by piece ***A***, then to an interference (move) by piece ***B***, the move being simultaneously a critical one, and finally to an interference (move) by piece ***A***.

⧗ Walter Stooß (1892-1943).



1484

OTT, Hans ;
DIKENMANN, P.
Schweizerische
Schachzeitung 1947

#4

1484: 1. ♕**h3!** (2. ♕xg4,♕f1+) ♖c4 2. ♕xd7 (3. ♕d3) ♗d4 3. ♕f7 ♖c5 4. ♕b7#.

≡ **Alias:** Stooßsche Schnittpunktstaffel (Ger.).

STOPPING GAME [F]

A variant of chess in which every black piece can move only once.

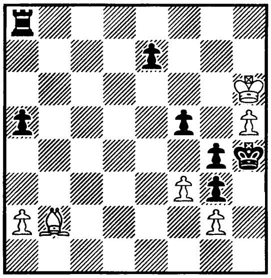
⧗ Invented by W. Hagemann.

≡ **Alias:** Stopschach (Ger.).

STRAITENING [E]

A kind of positional draw. Black piece (usually a Rook) falls into the straits and can not release way to his King.

⧗ Vassily V. Smyslov (1921-2010).



1485

SMYSLOV, Vassily V.
4.pr Shakhmaty v SSSR
1938

=

1485: 1. ♗**f6+! exf6 2. f4** ♖**h8+ 3.** ♔**g7!** (3. ♔g6? ♖xh5 4. ♔g7 ♖g5+ 5. ♔h8 ♔h5 6. ♔h7 ♖g6 7. a3 ♖h6+ 8. ♔g7 a4; 5. ♔h7 a4 6. a3 ♔h5 7. ♔h8 ♔g6!) **3...** ♖**xh5 4. a4** ♖**g5+ 5.** ♔**h8!** (5. ♔h7? ♔h5) **5...** ♖**g6 6.** ♔**h7** ♔**h5 7.** ♔**h8** ♖**h6+ 8.** ♔**g7** ♖**g6+ 9.** ♔**h8** ♔**h6 =.**

STRATEGEMS

Old general term for chess problems and endgame studies, until the early 19th century.

STRATEGIC SCHOOL

The fifth major chess problem movement along with Bohemian, Old and New German and Modern (or New Strategic) Schools. The firm foundation for the development of Strategic School was created by the English (some prefer Anglo-American) School. The most important genre of the English School was two-movers, the thematic play of which developed remarkably during the Good Companion period from 1913 until 1924.

The Strategic School focused on the tactical elements of the problem: blocks, interferences, pins and their antiforms and further refinement, and pursued their multiple (many variations) and simultaneous (complexity and large number of strategic combinations and mechanisms) rendering.

The dominant genres were in the beginning twomovers, threemovers, especially after the WW II, and strategic more-movers. Their evolvement has continued until our days. The most productive period of the school was 1880-1950, but its influence is still strongly felt.

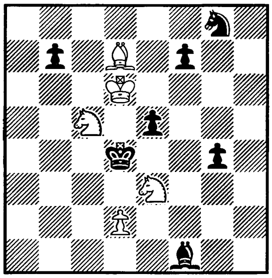
The thematic content of the school can be divided in two main groups:

(1) traditional thematic play, with foremost interest in the mechanisms of the position and tactical ideas;

(2) changed play (New Strategic School), in which a problems' thematic content is extended by inclusion of different phases, by exploitation of repetition of moves and changes in their functions.

STRING THEME

Gradual "stretching" of the movement of a piece in one direction (or ideally in both directions) along the same line (horizontal, vertical or diagonal).



1486

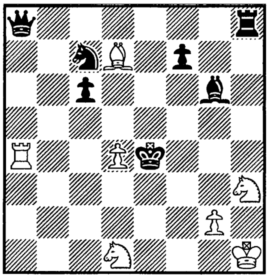
JENSCH, Gerhard W.
Die Welt 11.10.1952 /
dedicated to E. Bogolyubov

#8

1486: 1. ♗**f5!** e4 2. ♗d7 (3. ♘b3+) ♗a6 3. ♗xg4! (4. ♘b3+) ♗f1 4. ♗d7 ♗a6 5. ♗h3! ♗e2 6. ♘b3+ ♔d3 7. ♗d7 ~ 8. ♗b5# ◆ Pendulum.

STRIPTEASE THEME

Successive twins where each new position is built by removal of one piece of either color from the position that precedes it.



1487

HEINONEN, Unto
The Problemist 1987

h#2 b) –♞c7, +c) –♛a8, +d) –♜h8,
+e) –♟f7, +f) –♝g6

1487: a) **1. ♘d5** ♗e6 2. ♘e3 ♘df2# ◆ b) **1. ♕a6** g4 2. ♕d3 ♗xc6# ◆ c) **1. ♖e8** ♘f4 2. ♖e5 d5# ◆ d) **1. f5** ♗e6 2. f4 ♘hf2# ◆ e) **1. ♗f7** ♗e8 2. ♗d5 ♗g6# ◆ f) **1. c5** ♖a5 2. cxd4 ♗f5# ◆ Self-blocking unit always disappears in the next twin.

★ **Other example** 303.
≡ **Alias:** Striptease Twins.

STRUGGLE OVER SPACE

An English equivalent to a group of *logical combinations*, sometimes called in German *"Raumkampfleitung"*. The combinations cover such ideas as *deprivation of space*, *win of space* and "*stalemate, avoidance*" (as a logical combination).

STUDY [E]

Short for "endgame study". The term is often used for the sake of brevity and to maintain the line between composed artistic works and other endgame positions but also between endgame studies and other chess problems. The word in the sense of "endgame composition" has probably its origin in England of the early 19th century. It was adopted in various forms by many other Indo-European languages, too.

Studies are usually divided in three main groups:

(1) artistic (classical);
(2) romantic;
(3) analytical.

The Codex for Chess Composition uses the word "studies" in article 5 and the related footnote 9. Also, normally a study has the stipulation "White wins" or "White draws". It is possible for Black to move first, but normally White begins. Unlike most other genres, studies have no specified number of moves for the stipulation to be fulfilled. There is an acceptance of loss of time duals and minor duals, i.e. duals that either prolong the same line or lead to it in an equal number of moves. A study can be invalidated by a second or multiple solutions (other solutions at first move), duals (other solutions at a later point), no solution (a line where Black has a defense that makes the stipulation unattainable, e.g. a forced draw in a win study, or a black win) or an illegal position.

≡ **Alias:** Ending.

STUFENBAHNUNG THEME

A *front piece* in doubling does not move to its final destination at once but, for one reason or another, moves there in two or more steps.

★ **See example** 240.
→ ***See also:*** *Hesitation Theme; Stage Moves Theme.*

SUBVARIATION

An unofficial term referring to Black's choice on the 2nd move and afterward, mostly comprising *direct mate* problems, but also *selfmate*s, studies, etc. A subvariation may still be a major variation or could belong to the by-play.

SUCCESSIVE FOREPLANS

Logical problem with at least two tries which reappear successively in the same variation. This is clearly and beautifully illustrated in **1488**.

New German theorists call this **foreplan type III** (*Vorplan Typ III*).

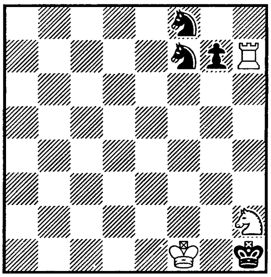
In this kind of problems, one *foreplan* does not become effective until the preceding one has been performed. In other words, the foreplans are logically connected in such a way that one serves to prepare or secure the other (W. von Holzhausen).

Here, as in the other types of fore-plan, both or all foreplans can be replaced by a combination of choice (see **1489**). Wrong choice leads to refutation of White's play owing to one or several obstacles; the correct choice solves the problem by removing all obstacles.

New German theorists distinguish between two sub-types:

Type III, so-called **"Beugungstyp"**; when Black after the removal of preceding obstacle(s) is still left with two defences, of which White has to remove the good one; the obstacle concerns the first fore-plan

Type IIIa, so-called **"Cywinski-Typ"**; the remaining obstacle concerns still the *main plan* after the execution of the first foreplan (**1490**).

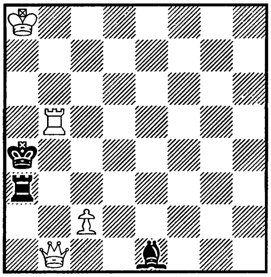


1488

HULTBERG, Herbert ; FRÖBERG, Hilding
Eskilstuna Kuriren
8.4.1942

#4

1488: 1. ♖h3? ♘g5! ◆ **1. ♖h4?** ♘g6! ◆ **1. ♖h5!** g6 2. ♖h4 g5 3. ♖h3 g4 4. ♘xg4#.

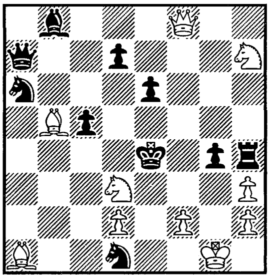


1489

BREUER, Josef
hm A. Trilling MT 1948

#3

1489: Main-plan **1. c3?** ~ 2. ♕b4,but 1... ♗xc3! **1. ♖b7?** ♖h3 2. c3 ♖h8+! ◆ The correct choice of key: **1. ♖b8!** (2. ♕b5#) ♖h3 2. c3 ~ 3♕a~/♕b4#.



1490

VON CYWINSKI DE PUCHÁLA, August
Deutsche Schachzeitung
1865

#4

1490: 1. f3+ gxf3 2. ♘f6+? ♔f5!, 2. ♕f5+? ♔xf5! ◆ **1. ♘f4!** (2. ♘g5#, 2. ♗d3+ ♔f3 3. ♗e2+/♘g5#) ♗xf4 2. f3+ gxf3 3. ♕f5+! exf5,♔xf5 4. ♘f6, ♗d3#, (1... ♘b2 2. ♘g5+).

★ **Other examples:** 456, 938, 1569.

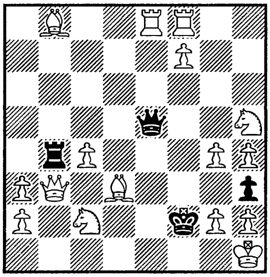
≛ **Alias:** Foreplans, Successive.

SUMMAPROMOTER [F]

A fairy chessman that starts the game as a Pawn and may "promote" at any move – even after promotion – to any piece except for King and Pawn.

SUNFLOWER THEME [S]

A Queen of either colour visits all its 27 available squares from the middle of the board.



1491

KLASINC, Marko ; UGREN, Ljubomir
feenschach 1973

s#2

1491: 1. axb4! ♕~ 2. ~x♕ hxg2# ◆ 27 Variations by ♛.

→ ***See also:*** *Task Problem.*

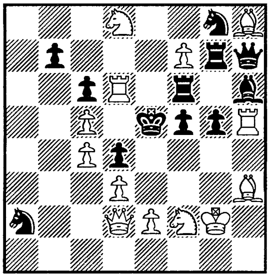
SUPER TURA THEME

Cyclic change of continuations between two phases and also between White's 2nd and 3rd moves in three variations.

⌛ First realized in 1986 by Milan Velimirović (1952).

Pattern:

Super Tura				
1	~	a	b	c
X		2.A ... 3.B	2.B ... 3.C	2.C ... 3.A
Y		2.B ... 3.A	2.C ... 3.B	2.A ... 3.C



1492

VELIMIROVIĆ, Milan
1.pr Die Schwalbe 1986

#3

1492: 1. ♔g3? ~ 2. ♕e3+ dxe3 3. d4#, 1... f4+^{a} 2. ♕xf4+^{A} ♖xf4 3. ♖e6#^{B}, 1... g4^{b} 2. ♖e6+^{B} ♖xe6 3. ♘xg4#^{C}, 1... ♖xd6^{c} 2. ♘g4+^{C} fxg4 3. ♕f4#^{A}, 1... ♘c3! ◆ **1. ♔f3!** ~ 2. ♕e3+ dxe3 3. d4#, 1... f4^{a} 2. ♖e6+^{B} ♖xe6 3. ♕xf4#^{A}, 1... g4+^{b} 2. ♘xg4+^{C} ♖xg4 3. ♖e6#^{B}, 1... ♖xd6^{c} 2. ♕f4+^{A} gxf4 3. ♘g4#^{C}, (2... ♔f6 3. ♕xd6#).

→ ***See also:*** *Lačný Theme; Tura Theme.*

SUPERPAWN [F]

Fairy piece. It has the orthodox Pawn move extended, if desired, along its normal lines to any distance. Superpawn at e2 can move anywhere along the e-file, and it immediately promotes on e8; or it can capture anywhere along the diagonals f3-h5 or d3-a6. It has neither active nor passive powers of en passant capture, as yet.

⧗ Invented by Werner Speckmann (1913-2001) in 1967.

SUPERPIN [F]

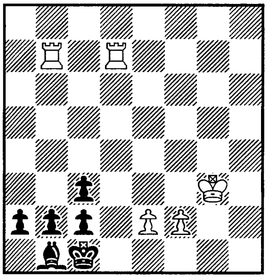
Fairy condition. A pinned unit loses its power to give check or pin.

≡ **Alias:** Hypnoseschach (Ger.).

SUPPLEMENTARY PLAN

An English equivalent to German *"Mehrplan"*. A term of the logical school. Of White's seemingly several moves or maneuvers that carry out his basic plan (*Grundplan*), only one is successful thanks to the supplementary plan it contains compared to the others.

Grundplan and Mehrplan. Correspond to the Main plan and Foreplan of a logical combination, but are performed at the same time. There are several available and otherwise equivalent possibilities – *Grundplan* (Basic Plan) – which fail due to an obstacle. Only one of these options – *Mehrplan* (Supplementary Plan; Further Plan; Better Plan) – removes this obstacle.



1493

VON HOLZHAUSEN, Walter Frh.
Logik und Zweckreinheit in neudeutschen Schachproblem 1928

#3

1493: **1. ♖d3(4,6,8)?** *(=Grundplan)* a1♕ 2. ♖h7 ♕a8! ◆ **1. ♖d5!** *(=Mehrplan)* a1♕ 2. ♖h7 ~ 3. ♖h1#.

→ ***See also:*** *Foreplan; Main Plan.*

≡ **Aliases:** Better Plan; Further Plan; Mehrplan (Ger.).

SUPPORTIVE VARIATION [E]

Typical of endgame studies: usually, an analytical variation unrelated to the thematic content of the study and not adding to its artistic value, supplemented by the composer for the publishers and solvers to help them verify the soundness of the main play. A large amount of these and especially lengthier ones, even when necessary, might divert the judges' and solvers' attention from the point intended by the composer.

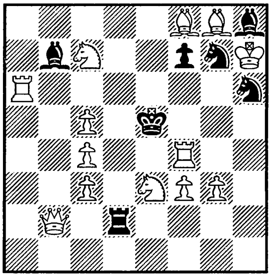
≡ **Alias:** Supportive Line.

SUSHKOV THEME

Two-move theme featuring *dual avoidance* in threats, in tries, or in the solution. If the initial weaknesses in White's position could be eliminated, two or more mates would be possible. Thematic first move options can remove these weaknesses, but new ones are introduced either on the first or on the mating move. These new weaknesses preclude all thematic threats but one. Normally (but not mandatorily), the avoided threat should occur as mate in the variation of the respective *phase*. This happens in **1494** with two thematic threats.

Sushkov theme with *triple avoidance* is shown in **1495**, though without recurrence of the thematic threats in variations.

⧗ Yuri Sushkov (1938).

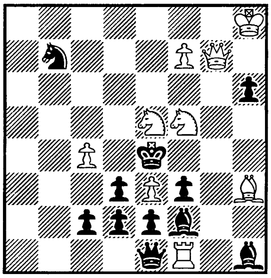


1494

SUSHKOV, Yuri
1.pr Shakhmaty v SSSR 1982

#2

1494: 1... ♖d5 2. ♖e4#, 1... ♗d5 2. ♗d6# ◆ **1. ♘ed5?** ~ 2. ♗d6#, 1... ♘hf5/♘gf5 2. ♖e4#, 1... ♖xd5 2. ♕e2#, 1... ♘e8! ◆ **1. ♘cd5!** ~ 2. ♖e4#, 1... f5 2. ♗d6#, 1... ♗xd5 2. ♕b8#, 1... ♖d4 2. cxd4#.



1495

KRIKHELI, Iosif
2.pl USSR – Yugoslavia 1977-8

#2

1495: 1♘e~? (2. ♕e5^{A}/♕d4^{B}/♕g4^{C}#) ♕a1! ◆ **1. ♘g4!?** ~ 2. ♕e5#^{A} (B/C?), 1... ♕a1 2. ♘xf2, 1... ♗g3!^{b} ◆ **1. ♘xd3!?** ~ 2. ♕d4#^{B} (C/A?), 1... ♕a1 2. ♘xf2#, 1... ♗xe3!^{a} ◆ **1. ♘xf3!** ~ 2. ♕g4#^{C} (A/B?), 1... ♕a1 2. ♘xd2#, 1... ♗g3^{a} 2. ♕d4#^{B}, 1... ♗xe3^{b} 2. ♕e5#^{A}, (1... h5,♔xf3 2. ♘g5, ♕g4#) ◆ A three-phase Sushkov theme.

★ **Other examples:** 1085, 1136, 1144.

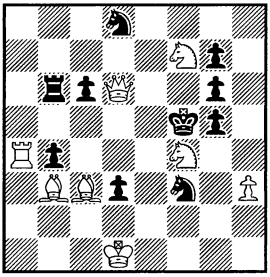
→ ***See also:*** *Sushkov, Complete; Sushkov, Cyclic.*

SUSHKOV, COMPLETE

Sushkov theme where the thematic threats appear as mates in the set play; in each phase a mate to one of the defences is changed, while the avoided threat recurs after a new defence.

Pattern:

Complete Sushkov					
1	~	a	b	x	y
*		A	B		
X	A(B?)		C	B	
Y	B(A?)	D			A



1496

FEDYAKOV, Sergey
1-2.pr= Cherkaska pravda 1986

#2

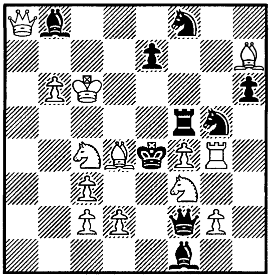
1496: *1... gxf4 2. ♕xd3#^{A}, 1... bxc3 2. ♕xg6#^{B} ◆ **1. ♗d2?** ~ 2. ♕xg6#^{B} (♕xd3?^{A}), 1... ♔e4 2. ♕xd3#^{A}, 1... gxf4 2. ♕xf4#, (1... ♘e6 2. ♕xe6#), 1... c5! ◆ **1. ♘g2!** ~ 2. ♕xd3#^{A} (♕xg6?^{B}), 1... ♔e4 2. ♕xg6#^{B}, 1... bxc3 2. ♘e3#, (1... ♘e1/♘e5 2. ♕(x)e5#).

★ **Other example** 319.

SUSHKOV, CYCLIC

Sushkov theme in three phases and with three thematic mates/threats, each of which appears twice as a threat and once as a mate in variation, effectively completing a *cyclic pseudo-le Grand* (*Le Grand, Cyclic, Pseudo*) theme.

1497: **1. ♘fe5?** ~ 2. ♔b5^{A}/♔c5#^{B} (2. fxg5?^{C}), 1... ♕xd4 2. fxg5#^{C}, 1... ♗xc4! ◆ **1. ♘ce5?** ~ 2. ♔c5^{B}/fxg5#^{C} (2. ♔b5?^{A}), 1... ♗b5+ 2. ♔xb5#^{A}, 1... ♘ge6! ◆ **1. ♗e5!** ~ 2. fxg5^{C}/♔b5#^{A} (2. ♔c5?^{B}), 1... ♕c5+ 2. ♔xc5#^{B}, (1... ♕xb6+ 2. ♔xb6#, 1... ♕xd2 2. ♘fxd2#).



1497

DYACHUK, Vasyl
1.pr KNSB 125 JT 2000

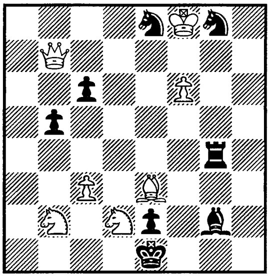
#2

SWALLOW THEME

A white line piece plays several consecutive moves on the same line with at least one change of direction.

Germans use the term *"Schwalbenform"* for logical problems where all moves in the main variation are made by one piece.

⧗ Johannes Kohtz (1843-1918); Carl Kockelkorn (1843-1914).



1498

KOCKELKORN, Carl; KOHTZ, Johannes
Festschrift des Akademischen Schachclubs München 1911 / "Eine Schwalbe"

#4

1498: **1. ♕a7?** ♖a4!; **1. ♕h7?** ♖e4! ◆ **1. ♕f7!** ♗d5 2. ♕a7 ♖a4 3. ♕h7 ♗e4,♖e4 4. ♕h4,♕h1#.

≡ **Alias:** Schwalbe (Ger.).

SWISS THEME

Logical combination. There are some inconsistencies in the definition of this theme, therefore a few different sources are quoted here.

"Black's first move has the effect of changing the threat carried by a given white move from one that Black can parry safely to one that he cannot parry without letting in a new weakness" (R. C. O. Matthews).

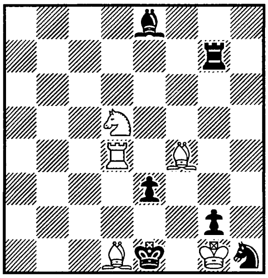
In other words: Black can parry White's try with his unit *A*. With his foreplan White decoys either unit *A* (the defender) or the unit *B* (the object) so that the original threat is replaced by a new one. When Black defeats the new threat with his piece *A*, White can give mate owing to the error Black's defence lets in.

Two types of the combination can be distinguished:

Type I: The threat changes because the unit B was decoyed.

Type II: The threat changes because the unit A was decoyed.

M. Henneberger gives a yet more liberal definition according to which the defence after the changed threat [i.e. after the foreplan] needs not happen anymore with piece *A*. Hence, the combination could involve a Beugung-type decoy, when Black is left with an insufficient defence with any piece. Now we have **type III**, too (see Successive Foreplans).

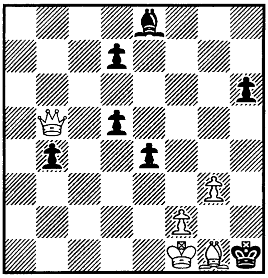


1499

BRUNNER, Erich
Basler Nachrichten 1933

#3

1499: 1. ♘xe3? ~ 2. ♘c2#, 1... ♗a4! ◆ **1. ♗c7!** (~ 2. ♗a5#), 1... ♖xc7 2. ♘xe3 ~ 3. ♘xg2# , 2... ♗c6(♖g7/♖c2) 3. ♘c2#.

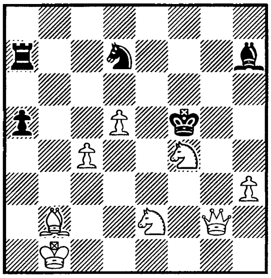


1500

BRUNNER, Erich
Fränkisches Volksblatt 1912

#3

1500: 1. ♕xd5? (2. ♕xe4#) ♗g6! ◆ **1. f3!** (2. ♕e2) exf3 2. ♕xd5 (3. ♕xf3#) ♗h5 3. ♕xh5# ◆ The first example of the Swiss combination (type II).



1501

LARSEN, Karl A. K.
3.pr British Chess Federation 99. TT 1961-62

#3

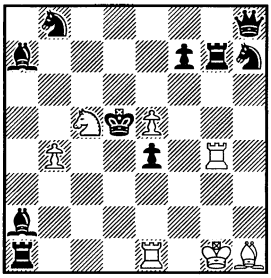
1501: 1. ♘h5? ~ 2. ♕g4# (and 2. ♘g7#), 1... ♘f6! ◆ 1. ♘d3? ~ 2. ♕g4#, 1... ♘e5! ◆ **1. ♔c2!** ~ 2. ♕g4+ ♔e4 3. ♘g2#, 1... ♘e5 2. ♘h5 (3. ♘d4#) ♘~ 3. ♕g4#, 1... ♘f6 2. ♘d3 (3. ♘d4#) ♘~ 3. ♕g4#.

≡ **Aliases:** Drohwechsel(schlepper) (Ger.); Schwarzschächer (Ger.); Schweizer Idee (Ger.).

SWITCHBACK

A piece leaves a square, and then later in the solution returns to it by the same route (for example, a Rook moves e3-e5-e3). Compare with round trip, in which the route taken back to the original square is circuitous. (Definition in FIDE Album.)

In retro problem: Departure of a piece with its subsequent return to the certain square.

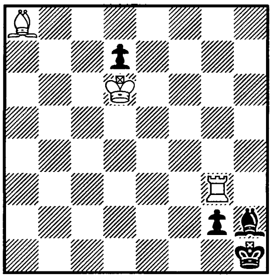


1502

KRIKHELI, Iosif
3.pr International Team Match 1971

h#2 3111

1502: 1. ♔d4 ♘xe4 2. ♔d5+ ♘c5# ◆ 1. ♗b1 ♖exe4 2. ♗a2+ ♖e1# ◆ 1. ♘g5 ♖gxe4 2. ♘h7+ ♖g4#.



1503

PETROVIĆ, Nenad
1.pr 8. Feenschach TT 1953

h#2*

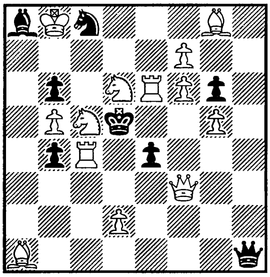
1503: *1... ♔d5 2. g1♗ ♔d6# ◆ **1. ♗g1** ♖xg2 2. ♗h2+ ♖g3#. ◆ 3 switchbacks.

★ **Other examples:** 176, 356, 404, 466, 579, 628, 687, 884, 1002, 1027, 1365, 1449, 1505.

≡ **Aliases:** Rückkehr (Ger.); Return.

SWITCHBACK OF KEY MOVE

In a twomover White has several tries where one of Black's defences enables him to give mate by retracting the key. In longer problems too may the *switchback* of the key-move have a thematic function.

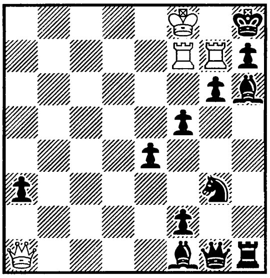


1504

CHÉRON, André
Journal de Genève 1974 / after C. Mansfield

#2

1504: 1. ♘cxe4? (2. ♖e5#) ♕h2(xa1) 2. ♘c5# (1... ♔xe6 2. f8♘#), 1... ♘xd6! ◆ **1. ♘dxe4?** (2. ♖d4#) ♕g1(c1,xa1) 2. ♘d6#, 1... bxc5! ◆ **1. ♖exe4?** (2. f8♕,♗/♕d3#) ♔xd6 2. ♖e6#, 1... ♕h3! ◆ **1. ♖cxe4!** (2. ♖4e5#) ♔xc5,♕xa1 2. ♖c4# (1... ♘xd6 2. ♖6e5#) ◆ Each key grants a flight. W♗g8 is a night-watchman in the solution.



1505

SHINKMAN, William A.; WURZBURG, Otto
Anerican Chess Weekly 1909

#13

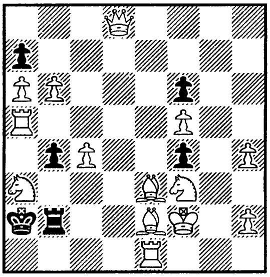
1505: 1. ♕a8?? ◆ **1. ♕f6?** (2. ♕d8,2. ♔e7) ♘h5 2. ♕d8 ♕g5! ◆ **1. ♔e7!** ♗g5+ 2. ♔d6 ♗f4+ 3. ♔c5 ♗e3+ 4. ♔b4 ♗d2+ 5. ♔xa3 ♗c1+ 6. ♔b4! ♗d2+ 7. ♔c5 ♗c3+ 8. ♔d6 ♗f4+ 9. ♔e7 ♗g5+ 10. ♔f8 ♗h6 11. ♕a8 ♗xg7+ 12. ♔e7+ ♗f8+ 13. ♕xf8#.

★ **Other examples:** 81, 1301.

→ ***See also:*** *Round Trip.*

SWITCHBACK TO GAME-ARRAY

Some or all pieces of one side return to their game-array positions.



1506

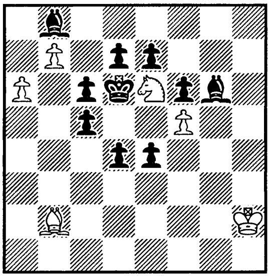
KIRTLEY, Mark
1.pr The Problemist 1986

s#8

1506: 1. ♘b1+! ♔b3 2. ♕d1+ ♖c2 3. ♗c1 axb6 4. ♖a1 b5 5. ♖h1 bxc4 6. ♔e1 c3 7. ♘g1 f3 8. ♗f1 f2#. ◆ Eight successive "switchback" moves!

SYMBOLIC PROBLEM

Usually a dedication to a person or to an important object on the occassion of an anniversary or particular event, with some feature in the problem – pattern, figure, number, letter, content – that in one way or the other symbolizes the object of dedication. There are no rules directing what kind of composition a symbolic problem should be. Some are very graphic, some more allusive, some may remain mysteries to all others but the composer and the object of dedication. Symbolic problems became popular especially in the 1880s through the work of American problemists like Loyd, Cook and Gilberg, but the genre has never stopped having an appeal of its own among problemists.



1507

KUZNETSOV, Anatoliy G.; SAKHAROV, Boris A.
Shakhmatnaya Moskva 1957

=

1507: 1. ♗a3! ♗xf5 2. a7 ♗xa7 3. ♗xc5+! ♗xc5 4. b8♕+ ♔xe6 5. ♕g8+ ♔e5 6. ♕g3+ ♔d5 7. ♕b3+ ♔d6 8. ♕b8+ =. ◆ A study celebrating the launching of the first "Sputnik" 4. 10. 1957. The black pieces in the middle symbolize the planet Earth, the white Queen is the Sputnik on its orbit.

★ **Other example** 720.

→ ***See also:*** *Hannemann Theme.*

SYMMETRY

A symmetric arrangement of the pieces on the board before and/or after the key.

★ **See example** 169.

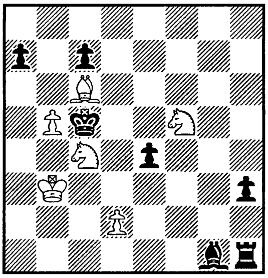
SYNTHESIS CHESS [F]

Fairy condition. Any man is allowed to move on a square occupied by another man of its colour and unite with it (=synthesis). Synthesis between Pawn and King is forbidden. In general, synthesis with pieces closely related (with Queen and Rook) is not allowed. A united piece moves as a single unit. Castling with a united piece is allowed if it involves a Rook on its initial game-array square.

⧗ Invented by M. Vahidov and R. Aliovsadzade in 1979.

SYSTEM, SHIFT OF

In a logical combination White with the help of decoys and/or deploys shifts the location of two or several crucial (white and/or black) men in order to carry out his plan, or change it into a new one. The shift of system may be temporary or permanent.

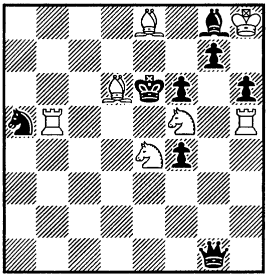


1508

SCHNEIDER, Stefan
2.pr Schach 1954 / (v)

#7

1508: 1. ♘g7? ♔d4! 2. ♘e6+ ♔d3 3. ? ◆ 1. d3? – no threat ◆ 1. ♘e5! (2. ♘d7#) ♔b6 2. ♔a4 ♔c5 3. d3! (4. ♘d7#) exd3 4. ♔b3 ♔b6 5. ♘c4+ ♔c5 6. ♘g7 ♔d4 7. ♘e6# ◆ A temporary shifting of ♔,♘c4 and ♚.



1509

BREUER, Josef
2.pr Die Schwalbe 1954/II / (v)

#4

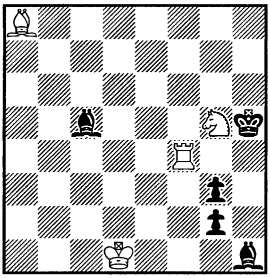
1509: 1. ♖g5? ♕a7! 2. ♖xg7 ♕c5 3. ♖xc5 ♘c6! ◆ 1. ♘e3! (2. ♖~e5+) ♕a1 2. ♘d5 (3. ♘c7, ♘xf4#) ♕c1 3. ♖c5 ◆ The shift of the system is permanent: the foci are changed from d4/g7 to c7/f4.

★ **Other example** 235.

≡ **Alias:** Systemverlagerung (Ger.).

SYSTEMATIC MOVEMENT [E]

Play of two or more pieces in moremovers, or more often in endgame studies, with a recurring pattern of their layout, homogeneity and motivation of their interaction.



1510

DOBRESCU, Emilian
4.hm L'Italia Scacchistica 1980

+

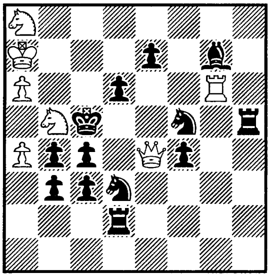
1510: 1. ♘h3 g1♕+ 2. ♘xg1 ♗e3 3. ♖f5+ ♔g6 4. ♖e5 ♗d4 5. ♖e6+ ♔f7 6. ♖d6 ♗c5 7. ♖d7+ ♔e8 8. ♖c7 ♗b6 9. ♖c8+ ♔d7 10. ♖b8 ♗a7 11. ♖h8 +–.

★ **Other examples:** 214, 934.

SZAMEITAT THEME

A black piece has an immediate or immediately available control of the mating square. Because of White's threat Black has to close that defensive line but simultaneously he opens a new line to that square. With another threat White forces Black to interfere also with the new line, leaving the mating square unguarded.

⧗ Introduced by Walter Szameitat in 1929 (Sidler, on p. 129).



1511

SZAMEITAT, Walter
3.hm Schach-Echo 1953

#3

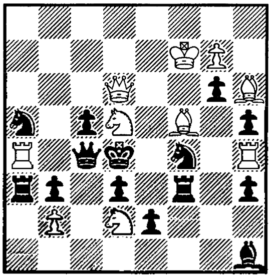
1511: 1. ♔b7! (2. ♕c6#), 1... ♘d4 2. ♘b6! ♘e5 3. ♕d5#, 1... ♘e5 2. ♘c7! ♘d4 3. ♕d5# ◆ 1. ♘b6? ♘e5!, 1. ♘c7? ♘d4!.

≡ **Alias:** Wechsel-Verstellpunkt (Ger.).

SZÖGHY 1 THEME

The key unpins black piece which then gives a *discovered check* (Check, Discovered), but also unpins the front piece of white battery which opens to give mate.

⧗ József Szöghy (1910-1993).



1512

TÓTH, Gyula
1.pr Munkássakk TT 1934

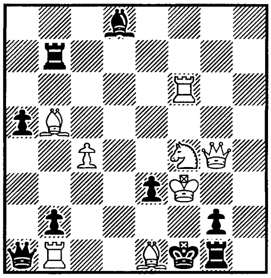
#2

1512: 1. ♗e4! ~ 2. ♕f6#, 1... ♘e6+ 2. ♘f6#, 1... (♘g2+,♘xd5+,♘c6 2. ♘xf3,♗xf3,♖xc4#).

→ ***See also:*** *Guidelli Theme.*

SZÖGHY 2 THEME

Three checks which are parried by cross-check interfering with the checking line.



1513

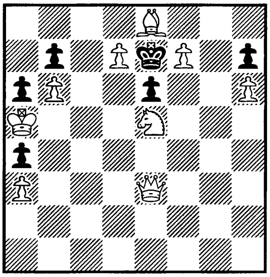
ANCIN, Andrej
Die Schwalbe 1936

#2

1513: 1. ♔xe3! ~ 2. ♕e2/♕f3#, 1... ♗b6+ 2. c5#, 1... ♖e7+ 2. ♘e6#, 1... ♕a3+ 2. ♗c3#.

SZÖGHY 3 THEME

Reciprocal change of promotion mates between set play or try play and actual play (or between two solutions etc.).



1514

KISS, János
1.pr Magyar Sakkf. Társaság TT 1942

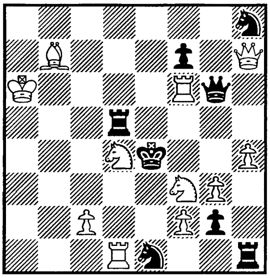
#2 b) ♕e3→e4

1514: a) *1... ♔d6 2. d8♕#, 1... ♔f6 2. f8♕#, 1... ♔f8 2. ♕c5#, 1... ♔d8 2. ♕g5# ◆ **1. ♕e4!** (~), 1... ♔d6 2. f8♕#, 1... ♔f6 2. d8♕#, 1... ♔f8 2. ♕b4#, 1... ♔d8 2. ♕h4# ◆ b) *1... ♔d6,♔f6 2. f8♕,d8♕# ◆ **1. ♕e3!** (~) etc.

TAALE THEME

The key unpins one white and one black piece. White unpinned piece threatens and black unpinned piece defends in variations.

⧗ C. J. Taale (1890-?).



1515

TAALE, C. J.
1.pr N. S. B. 1926

#2

1515: 1. ♘c6! ~ 2. ♖f4#, 1... ♖f5 2. ♘ce5#, 1...♖d..1 2♘c(x)d4, 1... ♖a5+ 2. ♘xa5, (1... ♕f5 2. ♘g5#, 1... ♖xh4 2. ♖xe1#).

TABOO PIECE

A piece that is *en prise* but cannot be (safely) captured.

TACTICAL POSITION

In an endgame study, a position where threats and defensive moves or counter-threats determine the course of events to the extent that neither positional nor material factors are sufficient for the assessment of the game's result. The tactical nature of play and correct handling of positions are what frequently distinguish studies from over-the-board games.

→ ***See also:*** *Neutral Position.*

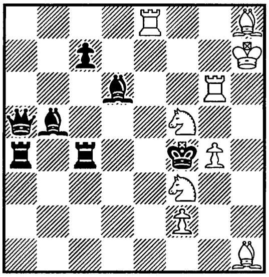
TANAGRA

A problem with five men or less. Same as "baby", in Russian *"malyutka"*.

TANIELYAN THEME

A three-move theme. The key move creates two threats which Black removes, but then on the second move White again creates two threats. Black eliminates both, but creates a new weakness which White exploits for a unique mate.

⧗ Arshavir G. Tanielyan (1910-1978).



1516

TANIELYAN, Arshavir G.
1.pl Bulgarian champ. 1952

#3

1516: 1. ♘g1! ~ 2. ♘h3/♘e2#, 1... ♖c3 2. ♘g7 ~ 3. ♘e6/♘h5#, 2... ♖h3+ 3. ♘xh3#, 2... ♗c4 3. ♖e4#, 2... ♗d7 3. ♘e2#.

TANK [F]

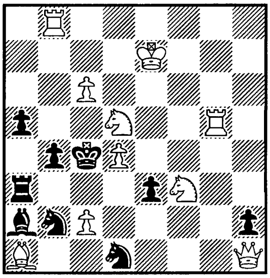
A fairy piece that moves one square orthogonally or diagonally like a King. If the square to which it moves is occupied by a hostile chessman, the Tank captures it; if by one of its own colour, the Tank pushes it on one square. This man, in turn, captures an opposing man, or pushes on a man of its colour, and so on. Any number of men may be pushed on, provided they are in a straight line, and the end one (not a King) may be pushed off the board. Pawns may be pushed back to their initial squares, and have there the option of a double-move. They promote normally if pushed on to the 8th or 1st ranks.

⧗ Invented by K. J. Goodare.

TARABA LINE COMBINATION

The thematic tries fail because in each of them White cannot take advantage of a black opening of a white line pointed to a square in the black King's field, since he would then have to close another line of his allowing Black a flight square. That is so, because on his try move White has forsaken the ambush required to guard the flight square.

⧗ Josef Taraba (1947-2000).



1517

TARABA, Josef
2.hm H. Ahues JT 1982 / (168. TT of Die Schwalbe)

#2

1517: 1. ♕e1? (2. ♘b6#) ♘a4! ◆ 1. ♖g4? (2. ♘e5#) ♘d3! ◆ 1. c7! ~ 2. c8♕/♖#, 1... ♘a4 2. ♘e5#, 1... ♘d3 2. ♘b6#.

→ *See also: Theme G.*

TASK PROBLEM

A problem in which the same definable element has been repeated as often as possible, either parallel or consecutively in one or several variations. The element may be a geometrical pattern, repetition of tactical ideas and combinations, length of moves or solution etc. It may be expressed in numbers. Task problems sometimes show a record, and these two concepts partly overlap.

Tasks "have maximum or minimum characteristics in relation to one or more of their space, medium, limitations, and thematic features". (Dawson: *Ultimate Themes* 1938, p.3)

French: *le tour de force*; German: *Häufungsaufgabe.*

Record. Exhibit some numerical maximum or minimum.

Jeremy Morse in his *"Chess Problems: Tasks and Records"* (Faber & Faber, London/Boston 1995, 2001) groups records under five headings:

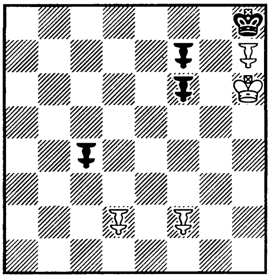
(a) The maximum powers of the pieces, particularly in two movers;
(b) the cumulation of strategic or other elements, either successively in longer problems or side by side in the variations of shorter problems (including virtual play);
(c) Length records;
(d) Patterns, as switchbacks, merry-go-rounds, stars, etc, or the more formal patterns of modern two-movers and three-movers;
(e) Construction records.

★ **See examples:** 9, 129, 173, 174, 214, 280, 309, 399, 555, 589, 662, 674, 788, 812, 813, 814, 849, 851, 864, 1054, 1103, 1282, 1361, 1369, 1382, 1398, 1399, 1471, 1487, 1504, 1506, 1574, 1615, 1623, 1635, 1636, 1680.

TAXI [F]

Fairy piece. It is a special type of Pawn that may play one, two or three steps forward from its initial array position, and also one step backwards (but not back beyond its initial array rank). On reaching its eighth rank it may promote or remain a Taxi and play backwards to its initial array rank (but no longer has the right to a two- or three-step forward first move). It captures like a Pawn, and may capture another Taxi *en passant* after the latter's three-step move (Xa2-a5, Xb5xa4). The normal e.p. capture is also available (Xa2-a4, Xb4xa3). The symbol is X.

Invented by Karl Fabel in 1961 during his stay in Helsinki, which involved lots of taxi-rides. The "old boys", of which most are dead now, have told about the birth of this baby, which of all fairy pieces have a special place in the hearts of Finnish problemists, younger ones too.



1518

KAILA, Osmo
4.pr Suomen Tehtäväniekat TT 1962

+ ♙ ♟ = Taxi (X)

1518: **1.** ♙f3 ♙c5 2. ♙f4 ♙f5 3. ♔g5 ♔xh7 4. ♔f6! ♔h6 5. ♔e5 ♔h5 6. ♔d5 ♔g4 7. ♔xc5 ♔xf4 8. ♙d5 ♔g3 9. ♙d6 ♙f4 10. ♙d7 ♙f3 11. ♙d8♕ ♙f2 12. ♕d1 +–.

TEAM MATCH

One type of formal composing tourney where countries, cities or other communities compete as teams rather than individuals. However, the score of the best individuals constitute the total score of the team. The most important team match is WCCT.

TEMPO

The smallest time unit in chess (problems), half a move. Often duels involve a fight over tempo, either over losing it or gaining it.

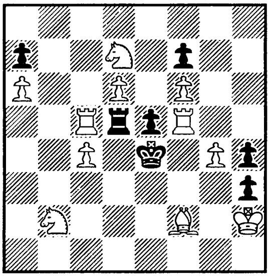
TEMPO DECOY

The disadvantage of the substitute defence as compared with the original defence is that the thematic square is the square that Black wants to occupy ultimately; so if he goes there prematurely, zugzwang arises. White decoys a black piece to the thematic square so that he can play a tempo move, and Black is now in Zugwang.

★ **See example** 12.

TEMPO DUEL

Two pieces of opposite colour move in the same line of play several times fighting over tempo, either over losing or gaining one.



1519

PAULY, Wolfgang
1004. Deutsche Schachblätter 1.2.1914

#4

1519: *1... ♖~/♖xc5 2. ♖cxe5/♘xc5# ◆ **1.** ♖c6? ♖a5! 2. ♖c7 ♖b5! ◆ **1.** ♖c7! ♖a5 2. ♖c6 ♖d5 3. ♖c5; 2... ♖b5 3. cxb5 ♔d5 4. ♖xe5# 1... ♖b5 2. cxb5 ♔d5 3. ♘c5 ♔xd6 4. ♖d7#., (1. ♖c8? ♖b5! 2. cxb5 ♔d5 3. ♘c5 ♔xd6 4. ?).

★ **Other examples:** 343, 383, 1352.

TEMPO GAINING MANEUVER

In a position White could carry out his plan, but he is missing one or several moves. The essential content of a composition is to find a maneuver with which White can gain the tempo/tempi he needs. A common theme in more-movers and studies. One of the most popular ideas to win a tempo (=move) can be found under heading/title Decoy, To Keep The Opponent Busy.

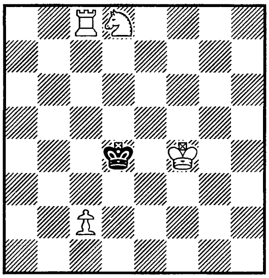
TEMPO LOSING MANEUVER

In a critical position the one on the move has the disadvantage. Prior to achieving that position, White makes his maneuver one move slower or loses a move in some other way. A very popular theme in studies and moremovers.

★ **Other examples:** 1519, 1605.

→ ***See also:*** *Triangulation Maneuver.*

1520: **1.** ♖c6? ♔d5 2. ? ◆ **1.** ♖c7! ♔d5 2. ♖c6 ♔d4 3. ♘f7 ♔d5 4. ♘e5 ♔d4 5. ♘d3 ♔d5 6. ♘b4+ ♔d4 7. c3#.



1520

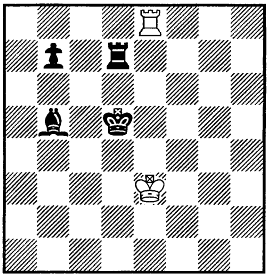
BOLTON, Horatio
Chess Player's Chronicle
1841

#7

TEMPO MOVE

A move that transfers the obligation to make a move to the opponent for his disadvantage.

In a *helpmate* a move made by either side in order not to disrupt the prospective mate or continuation; such move is usually suffixed with an exclamation mark.



1521

KRIKHELI, Iosif
1.pr Ideal Mate Review
1983

h#4 b) a1=h8 (or rotate the position 180°)

1521: a) 1. ♖d6 ♔f4 2. ♖**a6!** ♔f5 3. ♔c6 ♔e6 4. ♖b6 ♖c8# ◆ b) 1. ♖f2 ♖h1 2. ♗**d1!** ♔e6 3. ♔f3 ♔f5 4. ♗e2 ♖h3#.

★ **Other examples:** 564, 836, 985, 1025, 1291.

TEMPO PLAY

1. A kind of waiting maneuver executed by a player who is already positioned correctly, serving no function other than to use up the extra time available (*Tempo Losing Maneuver*).

2. A maneuver which White (or in help-play also Black) needs in order to win one or several moves to be able to carry out his plan (*Tempo Gaining Maneuver*).

★ **See example** 118.

TEMPO PROMOTION

A tempo move by promotion of a Pawn. The purpose of the promotion is to use up the move to be able to transfer the obligation to move to the opponent. In help-play the purpose is not to disrupt the ensuing mate, in direct and self-mate problems often to avoid stalemate.

→ ***See also:*** *Promotion, Aimless.*

TEMPO TRY

There is a mate or continuation set for every black move, but an attempted solution is thwarted by lack of tempo. There are two main types of problems with tempo tries:

(1) Either one of the tries is succesful and **(a)** maintains the play unchanged, or **(b)** changes some or all of the play;

(2) None of the tempo moves solves the problem, but White must either **(a)** create a threat, or **(b)** settle for a longer solution.

See, for instance, *Block*, *Fata Morgana*, *Mutate*, *Pseudo Two-Mover*, *Pseudo Three-Mover*, *Set Play*, *Tries With Common Aim*, *Tries With Common Error*, *Try in Helpmate*, *White Combinations*, *White To Play* etc. As the number of references imply, this is one of the most popular themes and ways to expand the content of problem.

TERMINOLOGY, PROBLEM AND STUDY

Characteristic to compositional chess, as well as the over-the-board game, is a rich terminology that is inaccessible to outsiders. A major part of terms pertinent to chess compositions are the names of themes, the number of which is, with sub-types included at a low estimate, around 2000.

Since the 19th century it has been customary to label a theme according to the person who allegedly rendered it for the first time or promoted it, to geographical (administrative) areas where the theme has been intensely studied or propagated, or to the name or thing or any other object the person first rendered the theme wanted to give it; this name could have been very loosely related to the idea.

In different geographical areas the terminology has developed irregularly, depending mostly on which type of compositions have been favoured in each linguistic area. The origin of most terms is in English and German, to some extent also Latin languages, whereas the spreading of Russian terms has been inhibited by the Cyrillic alphabet and poor knowledge of the language in the western world.

A vast majority of the terms of any other language are loan-words or calques, although terms into native languages have been coined too in various degrees.

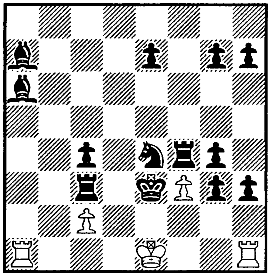
There have been rather little attempts to find a systematic international way of describing themes. A major attempt in this direction by Thomas R. Dawson with his *"Systematic Terminology"* (published in a series of articles in *British Chess Magazine* between July 1947 and September 1950) did not evoke as enthusiastic response as the developer certainly had expected.

The WFCC has their sub-commission concentrating on the issues of themes and terms, and the present way of giving terms and definitions in *FIDE Album*s in three languages, French, German and English, contributes to the harmonizing of the international terminology.

THAN THEME [H]

In the twin of a *helpmate* twomover a solution is realized, which is not the solution in the initial position because of illegality.

⧗ Sergiu Than (1909-1974).



1522

RIMKUS, Mečislovas
Česloskovenský šach 1983

h#2 b) ♝a7→f8

1522: a) **1. ♗d4** 0-0 2. ♘d2 ♖ae1# ◆ **1. gxf3**? 0-0-0?? ◆ b) **1. gxf3** 0-0-0 2. ♘f2 ♖he1# ◆ In the diagram position b♗a7 has promoted on a1, thus w♖a1 has moved. In b) one of the black Rooks is promoted, either on b1 or c1, which does not deprive White of his right to castle.

THEMATIC TRY

A try closely related to the *theme* of a composition. It is an essential part for the understanding of the problem's whole thematic content. Sometimes tries are there to help solvers understand the logic of the problem (e.g. option-combinations).

Thematic tries can be divided into four main categories:

(1) they are of equal importance with actual play (because, for instance, of *changed play*);

(2) they do not contain variations, but there may be thematic elements either in the key, threat or refutation, or any combinations of these (move function themes);

(3) they seem to solve the problem owing to some weakening White induced in Black's position, but are refuted thanks to a strengthening element of Black's earlier defence;

(4) they are logical tries, which do not work until White has improved his own, or weakened Black's position with a preceding *foreplan*.

Furthermore, in help-play one form of thematic try may be distinguished:

(5) An attempted solution, which seems at first to solve the problem, is thwarted by lack of tempo, arrival square or adequate promotion.

Since thematic tries are essential for the appreciation of the problem as a whole, composers try to make tries slightly more tempting or accessible than the solution.

THEME

The underlying idea of a problem, which gives it logic, coherence and beauty. (Definition from *FIDE Album*.)

"A more precise term than "idea". It is an idea expressed (in words) in as precise terms as its constituents allow." (J. Roycroft).

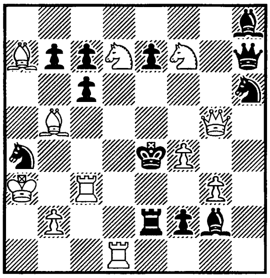
"The unifying idea or strategic content of a problem." (*The Encyclopedia of Chess*, 1976; John. M. Rice edited the problem pages.)

→ ***See also:*** *Theme vs Idea.*

THEME A

Known also as **Barulin defence**. A square in the black *King's field* is guarded by two white linemovers. A threat closes one of these lines and Black defends by closing another. **1523** is a *Task-Record* with 9 such defences.

1523: 1. ♕h5! ~ 2. ♗d3#, 1... ♕f5 2. ♕xe2#, 1... ♗d4 2. ♖xd4#, 1... ♗e5 2. ♕xe5#, 1... ♘f5 2. ♘g5#, 1... ♘g4 2. ♕xh7#, 1... b6 2. ♗xc6#, 1... c5 2. ♕d5#, 1... e5 2. ♖c4#, 1... ♘b6(♘c5) 2♘(x)c5#, (1... ♖d2/♖e3 2♖(x)e3#).



1523

STOCCHI, Ottavio
1.pr Magasinet 1932

#2

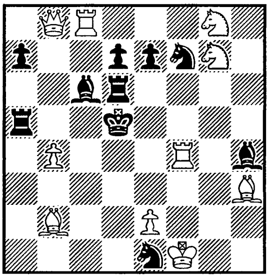
★ **Other examples:** 15, 16, 499, 623, 1539, 1646.

→ ***See also:*** *Levman Theme.*

≡ **Aliases:** A; A Theme; A1; Barulin Defence.

THEME A2

A square in the black *King's field* is guarded by a white linemover and blocked by a black piece. A threat closes the line of guard and Black in defence unblocks that square.



1524

ADABASHEV, Mark I.
1.hm Western Morning News 1934

#2

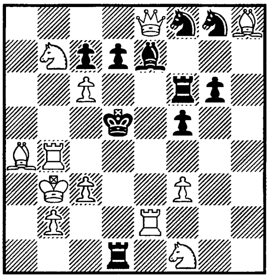
1524: 1. ♘e8! ~ 2. ♘c7#, **1...♗c~ 2. e4#,** 1... ♗b5! 2. ♖c5#, **1...♖d~ 2. ♖d4#,** 1... ♖f6! 2. ♘xe7#.

≡ **Aliases:** A2; A2 Theme.

THEME B

Black opens a white line so that another white line can be closed on the mating move.

⌛ Evgeny Somov-Nasimovich (1910-1942).



1525

SOMOV-NASIMOVICH, Evgeny
3.pr Shakhmaty 1928

#2

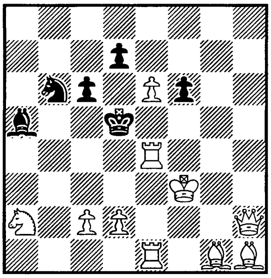
1525: 1. f4! ~ 2. ♖e5#, 1... ♖e6 2. c4#, 1... ♗d6 2. ♘e3#, 1... d6 2. ♖b5#.

★ **Other examples:** 586, 645, 832, 1092, 1326, 1460, 1536.

≡ **Aliases:** B Theme; B1 theme; Somov; Somov B1.

THEME B2

Black self-block allows closing of white line on the mating move.



1526

TAVERNER, Thomas
1.pr Yenowine News 1889

#2

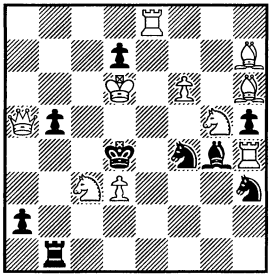
1526: 1. ♖**h4!** (~), 1... ♘c4 2. ♔g4#, 1... c5 2. ♔f2#, 1... d6 2. ♔g3#, 1... dxe6 2. ♔e2#, (1...♘b~,f5 2. c4,♕e5#).

★ **Other examples:** 167, 458, 481, 547, 586, 623, 651, 706, 723, 753, 1050, 1051, 1332, 1421, 1422, 1436, 1455, 1541, 1606.

≡ **Aliases:** B2; B2 Theme; Somov 2; Somov B2; White interference.

THEME C

A Dual avoidance theme where in at least two variations Black closes one white line so that White on the mating move must open a new line.



1527

BARULIN, Mikhail
3.pr Magyar Sakkvilág 1931

#2

1527: 1. ♕a3! ~ 2. ♕c5#, 1... ♗f5 2. ♘e2#, 1... ♘e6 2. ♘f3#.

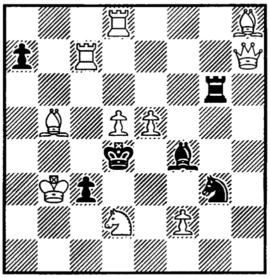
→ ***See also:*** *Dual Avoidance; Theme C, Direct.*

≡ **Aliases:** C Theme; C1; C1 Theme.

THEME C, DIRECT

Variation of C theme. A Dual avoidance theme where in at least two variations Black closes one white line to provide a flight square for the black King, so White in mate must provide a guard for that flight.

1528: 1. ♔**c2!** ~ 2. ♖c4#, 1... ♖c6 2. ♘b3#, 1... ♖d6 2. ♕d3#, 1... ♖f6 2. ♘f3#.



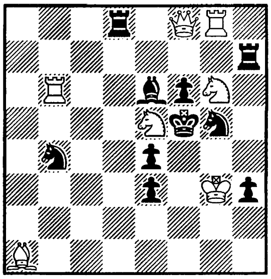
1528

LIES, Heinz
Schach-Echo 1937

#2

THEME C2

A *Dual avoidance* theme where in at least two variations Black unblocks a flight square so that White on mating move must open a line of his to guard it.



1529

AHUES, Herbert
6.hm Die Schwalbe 1940

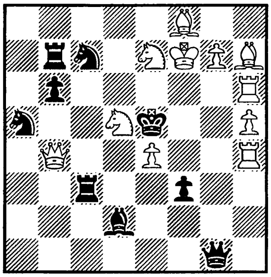
#2

1529: (1. ♘c4/♘g4? ♘d5!) ◆ **1. ♘c6!** ~ 2. ♕xf6#, 1... ♘f7 2. ♘ge7# (2. ♘ce7?), 1... ♗f7 2. ♘ce7# (2. ♘ge7?) ◆ etc.

≡ **Aliases:** C2; C2 Theme.

THEME D

Each thematic square is guarded along two white lines, while the third line is masked. Black in turn closes one white line of guard and White on the mating move closes another, but compensates by opening of the masked line.



1530

BARULIN, Mikhail
cm Il Problema 1931

#2

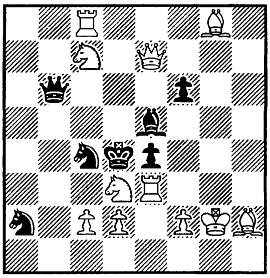
1530: 1. ♘f4! ~ 2. ♕d6#, 1... ♕c5 2. ♘eg6# (2. ♘fg6?), 1... ♕d4 2. ♘fg6# (2. ♘eg6?) ◆ etc.

≡ **Aliases:** D; D Theme; D1.

THEME D2

Similar to *Theme D* except that instead of the second line of guard the square is blocked.

Each thematic square is guarded along one white line and selfblocked. Black in defence unblocks the square and White on mating move closes the guarding line. White has a choice between two mates and the correct choice is the one which opens the masked line to guard the unblocked square.



1531

SEGERS, Marcel
3.pr Il Problema 1932

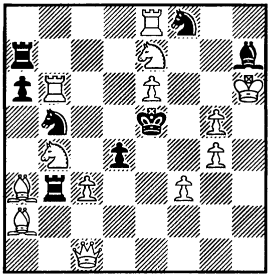
#2

1531: 1. ♘f4! ~ 2. ♘e2#, 1... ♗d6 2. ♘fe6# (2. ♘ce6?), 1... ♘d6 2. ♘ce6# (2. ♘fe6?), etc.

≡ **Aliases:** D2; D2 Theme.

THEME E

Two potential mating moves fail because each cuts two white lines guarding two different squares in the black *King's field*, despite simultaneously opening another guard-line to one of those squares. However, Black opens a further white guard-line to one of the thematic squares, so allowing White to mate with the move which opens a line to the other thematic square.



1532

BARULIN, Mikhail
Il Problema 1932

#2

1532: 1. ♕d2! ~ 2. ♕h2#, 1... ♖b2 2. ♘bc6#, 1... dxc3 2. ♘ec6#, 1... ♘xe6 2. ♘bc6#, 1... ♘d6 2. ♘ec6#, (1... ♘g6 2. ♘d3#).

→ ***See also:*** *Theme E2.*

≡ **Aliases:** E Theme; E1.

THEME E2

Two potential mating moves fail because each cuts two white lines guarding two different squares in the black *King's field*, despite simultaneously opening another guard-line to one of those squares. However, Black blocks one of the thematic squares (unlike in *Theme E* where Black opens another white line toward that square), so allowing White to mate with the move which opens a line to the other thematic square.

★ **See example** 1532.

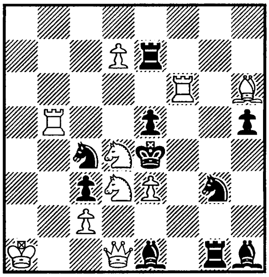
→ ***See also:*** *Theme E.*

≡ **Aliases:** E2; E2 Theme.

THEME F

A square in the black *King's field* is guarded by two white line-movers. In tries one of the thematic lines is closed on the first move and Black defends by closing the other. Thematic line can be masked by white or black piece; it can also be prospective (i.e. created by arrival of a mating piece). See **1533**.

Theme F Effect. Black's thematic defences are not refutations, but in each phase they lead to changed play or dual avoidance. The principal theme in **1534** is *Dombro-Lačný*, while the F theme effect appears in side variations 1.♘d5? ♘e6 2.♘dxf6# and 1.♘e6! ♗d5 2.♘c5#.



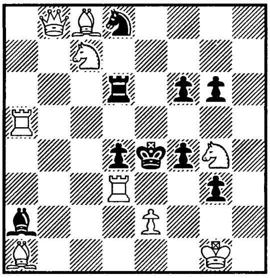
1533

DEGENER, Udo
1.pr Die Schwalbe 1993

#2

1533: 1. ♘4~? (2. ♘c5#) ♘d2! ◆ **1. ♘e2?** ♘d2 2. ♘xc3#, 1... ♘f5! ◆ **1. ♘f5?** ♘d2 2. ♘d6#, 1... ♘e2! ◆ **1. ♘e6!** ~ 2. ♘dc5#, 1... ♘d2 2. ♖xe5#, 1... ♗d2 2. ♘f2#.

1534: *1... ♗d5 2. ♖xd4#^{A}, 1... ♘e6 2. ♘xf6#^{B} ◆ **1. ♘d5?** ~ 2. ♖xd4#^{A}, 1... ♘e6 2. ♘dxf6, 1... ♖e6 2. ♕xf4#^{C}, 1... ♖xd5 2. ♘xf6#^{B}, 1... ♘c6! ◆ **1. ♘e6!** ~ 2. ♘xf6#^{B}, 1... ♗d5 2. ♘c5#, 1... ♖d5 2. ♕xf4#^{C}, 1... ♖xe6 2. ♖xd4#^{A} ◆ Set-mates re-appear as threats.



1534

GVOZDJÁK, Peter
1.pr Šachové umenie 1990

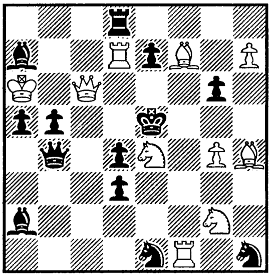
#2

★ **Other example** 1540.

≡ **Aliases:** F; F Theme.

THEME F, CYCLIC

After the key White guards two out of three flights in cyclic manner. Black can cut the second line, as White would abandon the third on his intended mating move. The correct key avoids the mistake of closing any of the thematic lines.



1535

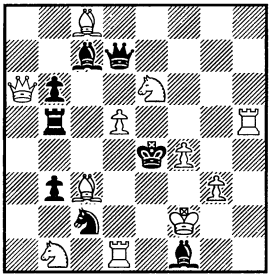
BRUCH, Wieland
2.pr Die Schwalbe 1998

#2

1535: 1. ♘d6? (2. ♕e4#) ♘f2! (2. ♗g3?) ◆ **1. ♘g5?** ♕d6! (2. ♖xe1?) ◆ **1. ♘f2?** g5! (2. ♕e4#?) ◆ **1. ♘f6!** ~ 2. ♕e4#, 1... ♕d6 2. ♖xe1#, 1...♘h~ 2. ♗g3# ◆ (1... exf6 2. ♗xf6#, 1... ♖xd7 2. ♘xd7#, 1... ♗d5 2. ♕xd5#).

THEME G

A square in the black *King's field* is controlled by two white line pieces. In tries, White closes one of these lines, which prevents him from closing the other. Black refutations utilize this.



1536

VOLKMANN, Albert
1.hm Schach 1950

#2

1536: 1. ♗3~? ♕g7! ◆ **1. ♗d4!?** ♕c6! 2. ♘g5?? ◆ **1. ♗e5!?** ♖c5! 2. ♘d2?? ◆ **1. ♗f6!** ~ 2. ♘c3#, 1... ♕c6 2. ♘g5#, 1... ♖c5 2. ♘d2#.

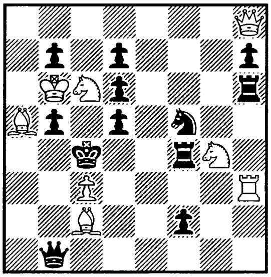
≡ **Aliases:** G; G Theme.

THEME H

A square in the black *King's field* is guarded by three white line pieces. In the tries, White cuts one of the lines each time, and Black refutes by cutting the second line, since White cannot play a mate which would cut the third line. (Definition from *FIDE Album*.) See **1537**.

Cyclic Theme H. The three thematic lines (from the definition above) are cut cyclically ABC, BCA and CAB. See **1538**.

Theme H Effect. After Black's interference, White does not close the third thematic line, but gives another mate; Theme H is used to create changed mates. See **1539**.

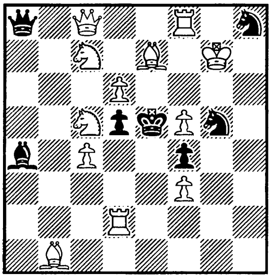


1537

DITTRICH, Stefan
Schach 1988

#2

1537: 1♘c~? (2. ♕c8#) d4! ◆ **1. ♘d4?** ♕b4! (2. ♗d3?) ◆ **1. ♘b4?** ♘d4! (2. ♘e3?) ◆ **1. ♘e7!** ~ 2. ♕c8#), 1... ♕b4 2. ♗d3#, 1... ♘d4 2. ♘e3#.



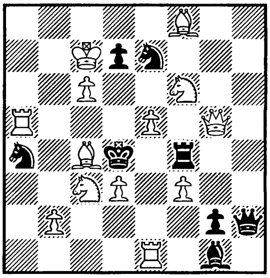
1538

PAPACK, Daniel
1-2.pr Schach 2000

#2

1538: 1. f6? (2. ♕f5#) ♗c2! (♘d7?) ◆ **1. ♘e4?** (2. ♗f6#) ♗d7! (♗f6?) ◆ **1. ♘7e6?** (2. ♘d3#) ♘hf7! (♘d3?) ◆ **1. ♖d8!** ~ 2. ♗f6#, (1... ♘e6+/♘e4/♘h7 2♕(x)e6#, 1... ♗d7 2. ♘xd7#).

1539: 1. ♘g4,♘xd7? (2. ♘e2/♘b5#) ♘xc3! ◆ **1. ♘fe4?** ~ 2. ♘b5#, 1... ♖f5 2. ♘e2#, 1... ♘f5 2. ♖d5#, 1... dxc6! ◆ **1. ♘fd5!** ~ 2. ♘e2#, 1... ♖f5 2. ♖e4#, 1... ♘f5 2. ♘b5#, (1... ♘xd5+ 2. ♖xd5#, 1... ♘xc3 2. bxc3#).



1539

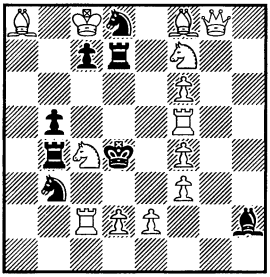
BRUCH, Wieland
pr Die Schwalbe 1990

#2

≡ **Alias:** H Theme.

THEME I

An exceptionally complex line-affair involving five white line-pieces (***A***, ***B***, ***C***, ***D*** and ***E***) which initially guard two thematic squares (***x*** and ***y***) in the black King's field. ***A*** guards both squares along the same guard-line. Another open guard-line is aimed at each thematic square: piece ***B*** guards ***x***, piece ***C*** guards ***y***. A further guard-line from ***D*** or ***E*** is initially masked by white units ***X*** or ***Y***. Two thematic tries are refuted as follows: piece ***X*** opens the line from ***D*** to square ***x*** but closes the line from ***A*** to squares ***x*** and ***y***, so that square ***y*** is now guarded only once. Black can therefore defend by closing the line from ***C***, square ***y*** thus becoming a flight. The second try works in a similar way. Dual refutations are avoided through compensatory line-opening on White's first move. (Definition from *FIDE Album*.)



1540

CHEYLAN, Yves
2.pr Die Schwalbe 2000 / dedicated to J. M. Rice

#2

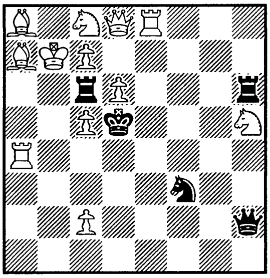
1540: 1. ♗e4? (2. e3#) ♗xf4! ◆ **1. ♖c3?** (2. e3#) ♘xd2! ◆ **1. ♘fe5?** (2. e3#) ♖e7 2. ♕d5#, 1... ♖d6! ◆ **1. ♘ce5?** (2. e3#) ♘b7 2. ♘c6#, 1... c6! ◆ **1. ♘b2!** ~ 2. e3#, 1... ♖e7 2. ♖d5#, 1... ♗xf4 2. ♖xf4#, 1... ♗g1 2. ♕xg1#, 1... ♘xd2 2. ♗c5#.

≡ **Aliases:** I Theme; J Theme.

THEME SYNTHESIS, SINGLE-PHASE

In a single *phase* of a twomover there are at least two pairs (or triplets etc.) of variations, each of which render a separate theme. Some of the mates may be same, but they must clearly belong to a distinct thematic system.

⧗ Theme which required at least 3 pairs of variations was proposed by Milan Velimirović (1952) for 7th WCCT (group A).



1541

CHORNYKH, Vasiliy ; KOPAYEV, Vyacheslav
1.pl WCCT 2001-2004

#2

1541: 1. ♕d7! ~ 2. ♕xc6#, 1... ♖cxd6,♖hxd6, ♕xd6 2. ♔b8,♘f6,♘f4# (Nietvelt), 1... ♘d4, ♘e5,♖xc5 2. c4,♘e7,♘b6# (self-blocks), 1... ♖xc7+,♖b6+,♖a6 2. ♔xc7,♔xb6,♔xa6# (Royal battery).

THEME TOURNEY

A competition for studies or problems with a theme prescribed by the organizers.

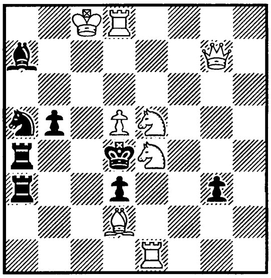
THEME VS IDEA

"A theme might be described as the strategic motive of a problem, while the idea lies in any pretty trick or peculiar mating position incidental to the theme or sometimes suggestive of it. A theme can usually be built up in a thousand ways, an idea is the same once for all. A theme can be in most cases readily described in words, an idea has a sparkle which the attempt to define is likely at the same time to dispel." (Sam Loyd, *Chess Strategy* 1878.)

THEME, CHANGE OF

Two or more phases, each showing different theme (not necessarily with *changed mates*). First *phase* (usually the *set play*) shows one theme and the same variations (or at least defences) in the second phase show another theme.

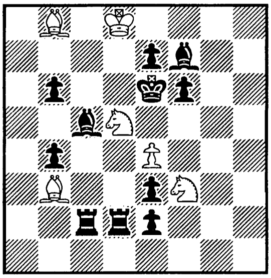
1542: *1... ♖c4+ 2. ♘c6#, 1... ♖c3+ 2. ♗xc3# ◆ 1. ♘c5! ~ 2. ♘e6#, 1... ♖c4 2. ♘exd3#, 1... ♖c3 2. ♗e3# ◆ Direct checks in set and pins in post-key play.



1542

GOETHART, Gerhardus H.
3.pr Hampshire Telegraph & Post 1916

#2



1543

BOTTACCHI, Antonio
L'Alfiere di Re 1922

#2

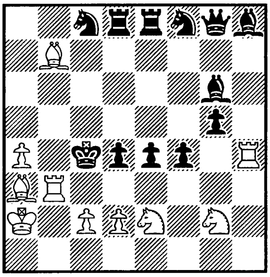
1543: 1... ♗d4 2. ♘c3(♘f4)#, 1... ♗d6 2. ♘c7 (♘f4)# ◆ 1. ♔c8! ~ 2. ♘f4#, 1... ♗d4+ 2. ♘c3#, 1... ♗d6+ 2. ♘c7# ◆ Change from unpins to cross-checks.

★ **Other examples:** 228, 316, 579, 647, 675, 955, 956, 1092, 1370, 1374, 1375, 1382, 1588.

→ ***See also:*** *Change, Radical; Error, Changed.*

THIRD-PIN

Three pieces stand on a line between their own King and an enemy line mover. If the third-pin is complete, pin of every piece on the pin-line is taken advantage of in one of the mates.

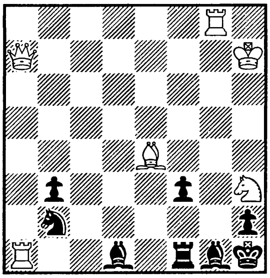


1544

VLADIMIROV, Yakov G.
1.pr Probleemblad 1966

#4

1544: 1. ♔b1! (2. ♖b4+ ♔c5 3. ♖b5+), 1... ♘e6 2. d3+^{A} exd3 3. ♖c3+^{B} dxc3 4. ♘e3#^{C}, 1... ♘d7 2. ♖c3+^{B} dxc3 3. ♘e3+^{C} fxe3 4. d3#^{A}, 1... ♖e5 2. ♘e3+^{C} fxe3 3. d3+^{A} exd3 4. ♖c3#^{B}, (1... ♕/♖d5 2. ♗a6+ ♕/♖b5 3. ♖xb5).



1545

MARI, Alberto
Zadachi i etyudi 1928

#3

1545: 1. ♕f2! (2. ♕g2+), 1... ♖xf2 2. ♘xf2+ ♗xf2 3. ♗xf3#, 1... ♗xf2 2. ♗xf3+ ♗xf3 3. ♘xf2#, 1... ♗c2 2. ♕xf3+ ♖xf3 3. ♘f2#.

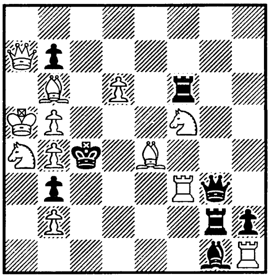
★ **Other examples:** 408, 1565.

THREAT

A move or variation which White will play (usually following his key) if Black does nothing to defend against it. Problems which do not have threats following the key are blocks. (Definition from *FIDE Album*.)

THREAT CUMULATION THEME

After the introductory single-threat try, every next try carries one threat more. The number of threats reaches its maximum after the key move.



1546

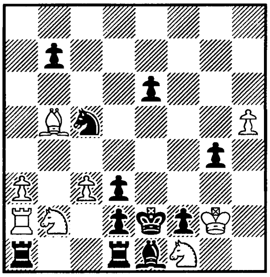
LABAI, Zoltán
1.hm K. Valtonen 50 JT 2004-6

#2

1546: *1... ♗xb6+ 2. ♘xb6# ◆ **1. ♗c5?** (2. ♘b6#) ♗xc5 2. ♕xc5#, 1... ♖xd6! ◆ **1. ♗d4?** (2. ♘b6/♕c5#) ♗xd4 2. ♕xd4#, 1... ♖xf5! ◆ **1. ♗e3?** (2. ♘b6/♕c5/♕d4#) ♗xe3 2. ♘xe3#, 1... ♕xd6! ◆ **1. ♗f2!** (2. ♘b6,♕c5/♕d4/♘e3#) ♗xf2,♕xf2,b6+ 2. ♖c1,♖c3,♘xb6#, (1... ♖xf2 2. ♘b6/♕c5/♕d4/♘e3#) ◆ Set and virtual mates reappear as threats.

THREAT PENDULUM THEME

For a number of moves White alternates usually between two threats, in order to force Black to waste time, or/and cause a change in the position that enables White to carry out his (original) plan.



1547

METZENAUER, Ferdinand
hm Zürcher Illustrierte Zeitung 1932

#9

1547: 1. **h6?** ♖db1 2. ♗e8 d1~! is too slow. ◆ **1. ♘c4!** (2. ♘g3#) ♘e4 2. ♘e5! (2. ♗xd3#) ♘c5 3. ♘xg4 ♘e4 4. ♘e5 ♘c5 5. ♘c4 ♘e4 6. ♘b2 ♘c5 7. h6! ~ 8. ♗e8., (5... ♖b1 6. ♘g3+ ♔d1 7. ♘e3+ ♔c1 8. ♘e2+).

THREAT PROBLEM

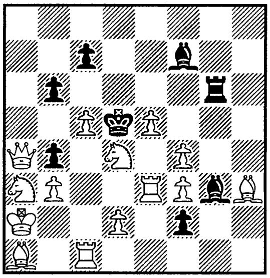
A problem in which White has to threaten something (specific) to make Black weaken his position, in order to mate in the stipulated number of moves. Mere waiting would help Black delay the outcome.

THREAT RECURRENCE

A joint term referring to the reappearance of a threat of one phase in some function in another. Good examples are *Hannelius theme*, *Dombrovskis theme* and *le Grand theme* and *threat correction* (*Correction, Threat*) (most invented in the 1950s), in which the threat mates of the virtual phase become the mates in the solution. The idea has also application in the area of virtual *phase* with multiple threats, when the *key* of the solution threatens only one (different) mate and all the single members of the multiple threats appear as mates in the actual phase. The effect has been used extensively the last four decades in the two-mover field, but has extended to longer problems, too.

Quite another approach is the use of threat mates of one phase as the key move in the other. Refer to: *Shedev Cycle*, *Đuraševič theme*, *Reeves cycle*, *Urania theme* etc. See also: *Threat, Transformation of Double and Multiple*.

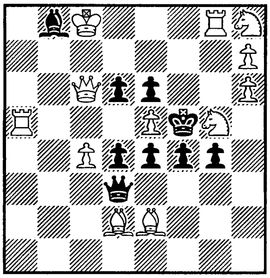
1548: 1♘d~? b5! ◆ **1. ♘f5?** ~ 2. ♖e7##, 1... ♖e6 2. ♖d3#, 1... ♗h4!, (1... ♔e6,♖g4 2. ♕c6,♕d7#) ◆ **1. ♘dc2?** ~ 2. ♘xb4#, 1... bxc5 2. ♖d3#, 1... ♖g4!, (1... ♔xc5 2. ♕b5#) ◆ **1. ♘db5!** ~ 2. ♘xc7#, 1... ♖c6 2. ♖d3#, 1... ♔c6 2. ♕a8#.



#2

1548

DOUKHAN, Gerard ; MORICE, Jean
1.pr Thèmes-64



#2

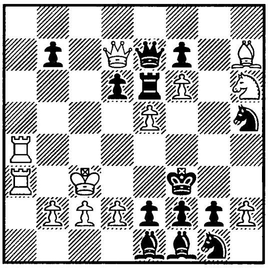
1549

BOGDANOV, Evgeny
1.pr Odessa JT 1990

1549: *1... d5^{a} 2. ♕xe6#, 1... dxe5^{b} 2. ♕xe6#, 1... ♕h3 2. ♕xe4#, 1... f3 2. ♖f8#^{C}, 1... e3 2. ♗xd3# ◆ **1. ♘xe4?** (2. ♗xg4^{A}/♖g5^{B}/♖f8#^{C}) d5!^{a} ◆ **1. ♘gf7?** (2. ♗xg4^{A}/♖g5#^{B}) dxe5!^{b} ◆ **1. ♘xe6!** ~ 2. ♗xg4#^{A}, 1... d5^{a} 2. ♖g5#^{B}, 1... dxe5^{b} 2. ♖f8#^{C} ◆ (1... ♕h3 2. ♘xd4#, 1... f3 2. ♘g7#, 1... ♔xe6 2. ♕d7#).

THREAT REDUCTION THEME

Several *phase*s with a decreasing number of threats. (Definition from *FIDE Album*.)



#2

1550

DYACHUK, Vasil
2.pr Die Schwalbe 1997

1550: 1. ♔b3? ~ 2. ♔a2#, 1... ♗xd2! ◆ **1. ♖g4?** ~ 2. ♔b4/♔c4/♔d4/♗e4# (ABCD), 1... ♘f4 2. ♖g3#, 1... ♖xe5! ◆ **1. ♖e4?** ~ 2. ♔b4/♔c4/♔d4# (ABC), 1... ♘f4 2. ♖e3#, 1... d5! ◆ **1. ♖d4?** ~ 2. ♔b4/♔c4# (AB), 1... dxe5! ◆ **1. ♖c4!** ~ 2. ♔b4# (A), 1... ♘f4 2. ♗e4#, (1... dxe5,d5,♖xe5, ♗xd2+ 2. ♕d3,♕xd5,♕g4#,♔xd2#).

★ **Other example** 1549.

THREAT, ARRIVAL

Mate(s) or continuation(s) that would be possible if a *dummy* piece arrived on a particular square.

★ **See example** 1550.

→ ***See also:*** *Arrival Fleck Theme; Correction, Black, Arrival; Stocchi Blocks.*

THREAT, CREATION OF

A *logical combination*: White's try play fails, because its kernel move does not threaten anything. With his *foreplan* White creates a position in which the move carries a threat that Black cannot ignore, and White can execute his *main plan*.

★ **See example** 1508.

THREAT, DOUBLE

Double threat, after the key or occurring later in the play, is often regarded as a drawback, for the same reason as a multiple threat is. However nowadays, it is very often an integral part of a problem's theme (e.g., see *Nowotny interference*).

★ **See example** 259.

→ ***See also:*** *Burmistrov Combination; Nowotny Interference.*

THREAT, EMERGING

Term applicable in *zugzwang* problems: a synonym for the *secondary threat* (which arises after *random move* of the black piece).

→ ***See also:*** *Threat, Secondary.*

≡ **Alias:** voznikayushtsaya ugroza (Rus.).

THREAT, MULTIPLE

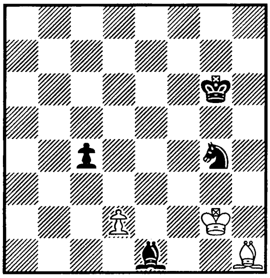
A threat of at least three mates or continuations, either after the key or later in play. A multiple threat is considered a shortcoming, owing to its aggressive nature, but it might be part of the theme.

★ **See examples:** 220, 1026, 1241, 1375.

→ ***See also:*** *Fleck Theme; Mirri 1 Theme; Prestigiacomo Theme; Sambor Theme; Visserman Cycle.*

THREAT, PERPETUAL

A drawing theme in the endgame. The weaker side persistently builds a threat to mate the enemy King or win some material, thus circumventing the winning attempt of the stronger side.



1551

GURVICH, Aaron
3.pr Leipzig Olympiad 1960

=

1551: 1.♔f3 ♔f5 2.♔e2 ♗h4! 3.♗d5 ♘e5 4.♔e3 ♗d8 5. ♔d4 ♗b6+ 6. ♔c3 ♗a5+ 7. ♔d4 c3! 8. ♗e4+ ♔e6 9. ♗d5+ ♔f5 10. ♗e4+ ♔e6=.

THREAT, PRIMARY

In *direct mate* or *selfmate* and *reflexmate* problems White's threat that is posed by the key and calls for an immediate reply. These replies and White's answers to them constitute the variations of the problem.

THREAT, QUIET

In a three- or moremover and sometimes in a study a threat where White neither captures nor checks on the threat's first move. Such a threat is normally appreciated for its non-aggressive nature and difficulty.

★ **See example** 1669.

THREAT, REMOVAL

1. A threat that arises (one or more) from removal of a piece, i.e. by its *random move*.

2. Removal Multithreat. The mating moves that seem to follow the removal of a piece from a square. Yet, the moves (threats) are separated by the piece's arrival on particular squares.

→ ***See also:*** *Threat, Arrival; Threat, Primary.*

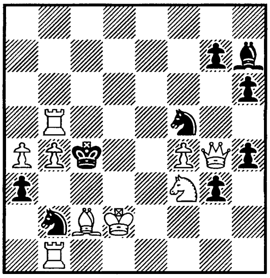
THREAT, SECONDARY

Potential mating moves that emerge when:

(1) a certain black unit moves at random;

(2) the defences of several black men have something in common (i.e. commit the same error), thus seem to allow several mates.

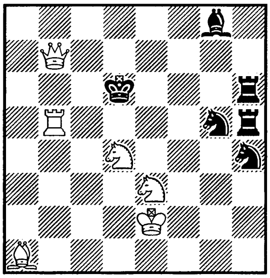
1552: **1.♗d1!** ~ 2. ♖c1# (primary threat), 1...♘f~ 2. ♕c8/♕e6/f5# (secondary threats, which Black will separate, i.e. there are no duals), 1... ♘e3 2. ♕c8#, 1... ♘d6 2. ♕e6#, 1... ♘e7 2. f5#, 1... ♘d4! (parries all secondary threats, but introduces a new mate) 2. ♘e5# ◆ 1...♘b~ 2. ♗e2/♗b3/♖c5# (new triplet of secondary threats, but no duals), 1... ♘xa4 2. ♗e2#, 1... ♘d3 2. ♗b3#, 1... ♘xd1 2. ♖c5#.



1552

HARTONG, Jan
1-2.pr= El Ajedrez Español 1952

#2



1553

JANOYER, M.
2.pr La Clé 1971

#2

1553: 1. ♘e6! ~ 2. ♖b6# (All Black's thematic defences have in common the fact that they block e6, seemingly allowing mates 2. ♗e5,♖d5,♘c4# – secondary threats), 1... ♗xe6 2. ♗e5#, 1... ♖xe6 2. ♖d5#, 1... ♘xe6 2. ♘c4# – each one allowed only one, (1... ♔xe6 2. ♖b6#).

≡ **Alias:** Contingent Threat.

THREAT, SHORT

A threat in a lower number of moves than stipulated. A short threat is regarded an imperfection due to its intense nature, the more severe the shorter the problem is. But it is quite acceptable in long problems and in *logical problems*.

★ **See examples:** 308, 1093, 1181.

→ ***See also:*** *Mate, Short; Variation, Short.*

THREAT, TERTIARY

Potential mating move that emerges in tertiary correction play after the secondary correction (see for instance *Correction, Black*).

A concept used in the context of Black correction. In a threat problem the move that White, after the key, plays against any insignificant move by Black is White's *primary threat* (*Threat, Primary*). A mate that follows black piece's random move, which defeats the primary threat, but entails general error, is called *secondary threat* (Threat, Secondary). If Black can defeat that threat by playing his piece on a particular square (secondary defence), White's mate to this move, unless it is a refutation, is White's tertiary threat.

The same logic applies, when Black has two or several defences on the same square. A random arrival to that square entails the primary error, which is followed by secondary threat. Another piece's arrival entails the same error, has a compensatory element, but commits a new error, allowing tertiary threat.

THREAT, TRANSFORMATION OF DOUBLE AND MULTIPLE

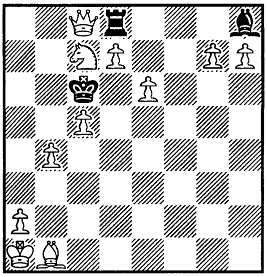
It is possible to split the double or multiple threat of one (virtual) phase in a number of ways:

(1) Mates of the multiple threat become ordinary threats (Barnes);
(2) Mates of the multiple threat become variation mates;
(3) Mates of the multiple threat become keys (of tries and solution);
(4) Mates of a double threat become the key and variation mate of another phase;
(5) Mates of the double threat become the key and threat;
(6) Mates of the double threat become one threat and one variation mate.

(Basissty, *"Slovar terminov shakhmatnoi kompozyciyi"*, Kiev 2004.)

THREAT, VIRTUAL

A threat that does not materialize against any black move, i.e. the post-key position is a Zugzwang as well.



1554

LARSEN, Karl A. K.
2.pr Skakbladet 1933

s#2*

1554: *1... ♖xd7 2. exd7 ◆ **1. e7!** (2. exd8♖), 1... ♖xc8 2. dxc8♕, 1... ♖e8 2. dxe8♖, 1... ♖xd7 2. e8♗, 1... ♖f8 2. exf8♘, 1... ♖g8 2. hxg8♗ ◆ One or two promotions to ♖ – that is the question (since the threat is only virtual).

★ **Other example** 1122.

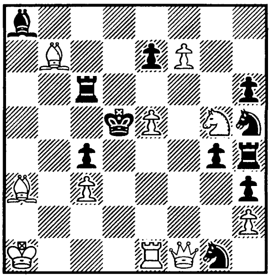
THREAT-CHANGE THEME

White changes the threat in the course of solution.

★ **See examples:** 1019, 1550.

THREAT-SEPARATION, SELECTIVE

Out of multiple threat, only some combinations are separated, which results in triple or dual mates, but each mate occurs as many times as the others.



1555

MALEIKA, Gerhard
1.pr TT harmonie 1992

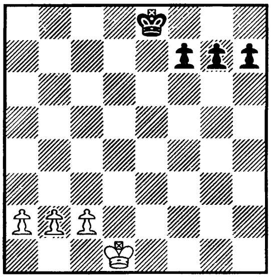
#2

1555: 1. ♕f5! (2. ♕d7^{A}/♕e6^{B}/e6^{C}/♕e4^{D}/♖d1^{E} #), 1... g3 2. A/B/C#, 1... ♘f3 2. A/B/D#, 1... ♘g3 2. A/B/E#, 1... ♘f4 2. A/C/D#, 1... hxg5 2. A/C/E#, 1... ♘g7 2. A/D/E#, 1... ♘e2 2. B/C/D#, 1... ♘f6 2. B/C/E#, 1... e6 2. B/D/E#, 1... ♗xb7 2. C/D/E#.

THREE PAWNS' PROBLEM [E]

A position **1556** had aroused much debate since 1619, when Greco published the position with ♔e1 instead on d1 and maintained that Black on the move draws. It appeared, however, that Black will lose, whether he is on the move or not, since white King reaches the square g3 sooner than black King reaches b6. Two centuries later, a strong Hungarian player József Szén announced that with white King on d1, he is ready to accept anybody's challenge for a match to prove that he will win on the move, no matter which colour he plays. Finally, the English player and theorist George Walker (1803-1879) calmed the storm, which Szén's words had raised, proving in a thorough analysis in *"Bell's Life"* that Szén was right.

⧗ József Szén (1805-1857); Chicco & Porreca, p. 407-8. First publication with inaccurate analysis: P. Carrera, *"Il Gioco degli Scacchi"* 1617.



1556

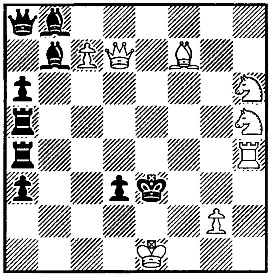
SZÉN, Josef
Bell's Life 1840

+ The one on the move wins

1556: 1. **♔e2** ♔d7 2. ♔f3 ♔c6 3. a4 h5 4. c4 f5 5. ♔g3 ♔b6! 6. b4 g5 7. a5+ ♔a6 8. c5 h4+ 9. ♔h3 f4 10. c6 f3 11. b5+ ♔a7! 12. c7 g4+ 13. ♔xg4 f2 14. c8♕ f1♕ 15. b6#. If 1... h5 2. ♔f3 g5 3. a4 h4 4. ♔g4 f5+ 5. ♔h3 f4 6. ♔g4 ♔d7 7. a5 ♔c6 8. c4 etc. +– White also wins with **1. ♔e1** (Greco's position): 1... ♔d7 2. a4 ♔c6 3. a5 ♔b5 4. b4 h5 5. c4+ ♔a6 6. c5 ♔b5 7. ♔f2 etc., or 1... h5 2. ♔f2 h4 3. ♔g2! g5 4. ♔h3 f5 5. a4 f4 6. ♔g4 ♔d7 7. a5 ♔c6 8. c4 etc.

THREE RIDER DOUBLE

A double *Grimshaw interference* executed by two Rooks and one Bishop, or by two Bishops and one Rook.



1557

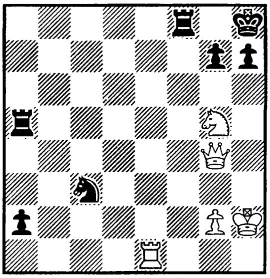
DAWSON, Thomas R.
Western Daily Mercury 1921

#2

1557: 1. **♗g6!** ~ 2. ♕xd3#, 1... ♗e4 2. ♘g4#, 1... ♗d5 2. ♘f5#, 1... ♖e4 2. ♖h3# (♕h3?), 1... ♖d5 2. ♕h3# (♖h3?) ◆ etc.

THREEMOVER

A problem with the stipulation "White to move and checkmate Black in no more than three moves against any defence". In composition tourneys, there are often separate classes for threemovers, twomovers and moremovers (as well as classes for helpmates, selfmates and others). (Definition from *FIDE Album*.)



1558

DEL RIO, Ercole
Manuscript from 1787

#3

1558: 1. **♕h5?** h6!/♖xg5! ◆ **1. ♖e8!** (2. ♖xf8#), 1... ♖xe8 2. ♕h5, 1... g6 2. ♕d7, 1... ♖a8,♖f5 2♕(x)f5, 1... ♔g8 2. ♕e6+ ◆ Apart from the short threat, a full-blooded three-mover with quiet 2nd moves, without strong black threats in the initial position – a problem century ahead of its time. Were there not the double refutation to **1. ♕h5**, this would be a spotless "Wiener", on top of everything!.

→ ***See also:*** *Mate in 'n'.*

TIBETAN CHESS [F]

Fairy condition. A black man which captures a white man of other kind than itself, changes colour. If the captured man is of same kind, it retains its colour. Conditions apply neither to Kings nor to white men.

≡ **Alias:** Tibetschach (Ger.).

TIMUR'S CHESS [F]

Tamerlane chess is a strategic board game related to chess and derived from *Chaturanga*. It was developed in Persia during the reign of Timur, also called Tamerlane (1336–1405). Some sources attribute the game's invention to Timur, but this is by no means certain. Because Tamerlane Chess is a larger variant of Chaturanga, it is also called Shatranj Kamil (perfect chess) or Shatranj Al-Kabir (large chess). It is distinctive in that there are multiple varieties of Pawn, each of which promotes in its own way.

A Tamerlane chess board is made up of 110 uncheckered squares arranged in a 10x11 pattern. Additional squares protrude from the left side on the ninth row and from the right side on the second row. These extra squares are called citadels. When the opposing King occupies a player's citadel, the game is declared a draw. No piece other than a King may occupy a citadel.

The pieces used in this chess variant are:

King: Moves as a traditional King

General: Moves one square diagonally

Vizir: Moves one square horizontally or vertically

Giraffe: Moves one square diagonally and then a minimum of three squares horizontally or vertically

Picket: Moves as a Bishop in traditional chess, but must move a minimum of two squares

Knight: Moves as a Knight in traditional chess

Rook: Moves as a Rook in traditional chess

Elephant: Moves two squares diagonally and is unobstructed by pieces in between

Camel: Moves two diagonally and two straight, unobstructed by pieces in between

War Engine: Moves two horizontally or vertically, unobstructed by pieces in between

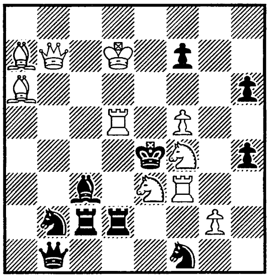
Pawns: Move as Pawns in traditional chess, but with no initial double move or en passant capture. Every piece (including the Pawn) has a corresponding Pawn. Hence; Pawn of Kings, Pawn of Vizirs, Pawn of Giraffes, etc.

≡ **Alias:** Tamerlane Chess.

TÖRNGREN THEME

In defence Black closes one white and one black line allowing white *battery* mate also with closing of one white and one black line.

⌛ Pehr Henrik Törngren (1908-1965).



1559

LARSEN, Karl A. K.
Alfiere di Re 1924

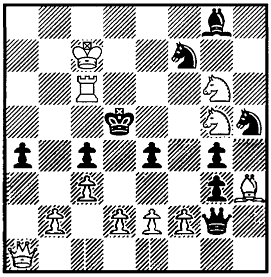
#2

1559: **1. ♘h5!** ~ 2. ♖f4#, **1... ♝d4 2. ♖c5#**, 1... ♞d3 2. ♖b5# (not quite thematic because black defence doesn't close a white line), (1... ♜d4, ♜f2,♝e5 2. ♘f6,♖a5,♖d4#).

≡ **Alias:** Toerngren Theme.

TOTAL CHANGE

Both defences and mates are changed between two phases, not necessarily with changed strategy.

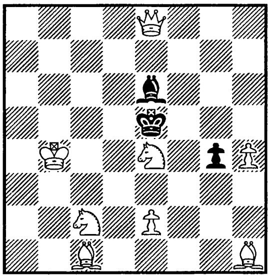


1560

MYLLYNIEMI, Matti
Problem 1968 / (v)

#2

1560: **1. b4?** ~ 2. ♖c5#, 1... axb3(ep) 2. ♕a5#, 1... cxb3(ep) 2. c4#, 1... ♛xf2! ◆ **1. f4?** ~ 2. ♘e7#, 1... gxf3(ep) 2. ♗e6#, 1... exf3(ep) 2. e4#, 1... ♞xf4! ◆ **1. d4!** ~ 2. ♖c5/♘e7#, 1... exd3(ep) 2. ♗xg2#, 1... cxd3(ep) 2. ♕a2#.



1561

DUMITRU, Ivan
1.pr Freie Presse 1969

#2

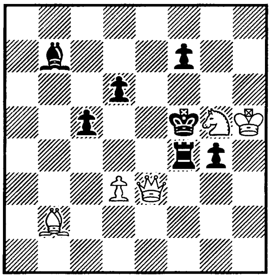
1561: *1... ♚d5 2. ♕b5#, 1... ♚f5 2. ♕h5# ◆ **1. ♘e3?** (~), 1... ♚d4 2. ♕h8#, 1... ♚f4 2. ♕b8#, 1... g3! ◆ **1. ♘g3!** (~), 1... ♚d6 2. ♗f4#, 1... ♚f6 2. ♗b2#.

★ **Other examples:** 290, 502, 763.

→ ***See also:*** *Change, Radical; Changed Strategy.*

TOURNEY

A synonym for "competition". There are tourneys for studies and all kinds of problems, both formal and informal. Possibly the first problem tourney was organized by a London weekly *"The Era"* in 1856, initiated by J. Löwenthal. The more-mover section was won by Konrad Bayer with his *Immortal Problem*. The Era tourney was a starting point of a series of problem and study tourneys on both sides of the Atlantic; only a few months later *"New York Saturday Courier"* organized their move-mover tourney, which was won by a rising young talent, Samuel Loyd with his proto- -*Loyd-Turton* problem.



1562

HEALEY, Frank
2.pr The Era Tourney 1856

#4

1562: 1. ♘e6! (2. ♘g7#), 1... fxe6 2. ♗e5 (3. ♕xf4#) dxe5 3. ♕xc5 ~ 4. ♕f8#. ◆ White ex-decoys two obstacles to Queen's access to f8 (target-point).

TRADITIONAL PROBLEM

One-phase *direct mate* problem with emphasis on the key and subsequent variations, featuring basic tactical elements and their combinations.

TRANSCENDENTAL IDEAS

Ideas not feasible on the chessboard using the normal pieces.

TRANSITION PERIOD

A period between 1845 and ca 1865. The chaplain Loveday's famous "Indian problem" marked the beginning of a new era in chess composition. It was published in *Chess Player's Chronicle* in February 1845, and two months later, almost simultaneously with Théodore Herlin's "Peri-Indian" (*Le Palamède* 15th of April), a correction of the Indian was published. It had still duals (the original had nine keys), and Loveday published a correct Indian next year, but much more importantly, a flood of new innovations started to poure to the editors. In the transition period the compositional chess, finally, found an identity of its own, independent from the over-the-board game of chess.

Innovations: Triangulation (1847), Anderssen's focal (1848), focal play and Kling Combination (1849), critical Grimshaw (1850), Sackmann (1842 and 1850; 60 years before the "real" Sackmann), Nowotny (1853), Pseudo-Turton (1854), critical Nowotny (1854), proper Turton (1856), Loyd-Turton (1856), which Sam Loyd composed at the mature age of 15, a year later Organ Pipes with direct Grimshaw (1857) and Plachutta (1857), a year later Loyd's Line Clearance (1858), and again a year later complete critical Grimshaw (1859), Cheney-Loyd (1860), Seeberger Incarceration (1860), the first correct helpmate by Albert Barbe (1861), Avoidance of interference (before 1861), Bristol Clearance (1861), Holzhausen (1861; half a century before Holzhausen), Excelsior (1857), Elson Annihilation (1861), Vienna junction-point combination (1862), first Bohemian problem (1862), Counter Exchange without and with change of key-piece (1865), and a host of smaller innovations which are overshadowed by the big ones.

Play that was spread over a number of variations, especially in two-movers, started to evolve.

In the latter half of the 1850s, the first composing tournament was organized, Howard Staunton in his column *Illustrated London News* published many original compositions, and in America the first periodical *Chess Monthly* started to appear, one of its most prolific contributors a young boy named Samuel Loyd.

It must be mentioned that already at this time many logical ideas saw day's light for the first time, particularly by August von Cywinski, and it was much later that those works were discovered and saved from falling in oblivion.

TRANSMUTING KINGS [F]

Fairy condition. When a King is in check, he moves only like the checking unit.

TRANSPARENT MAN [F]

A fairy piece through which other men can move.

⌛ Invented by Charles D. Locock (1862-1946) in 1937.

≡ **Alias:** Durchlässiger Stein (Ger.).

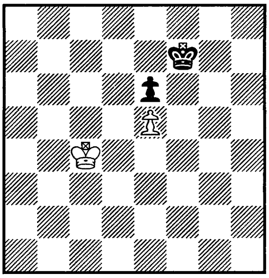
TRAP [E]

A maneuver in endgame study to lure the opponent's King in a disadvantageous situation.

≡ **Alias:** Lovushka (Rus.).

TRÉBUCHET [E]

A case of mutual *Zugzwang* in an ending ♔+♙ vs ♚+♟, in which Pawns block each other and the side on the move has to give up his Pawn and, being unable to reach a Zugzwang position, faces a loss of the game. The trap, or the winning method, has been known for centuries.



1563

CHÉRON, André
(source?) 1926

+

1563: 1. ♔c5 ♚g6 2. ♔c6! (2. ♔d6? ♚f5 –+) ♚g5 3. ♔d7! ♚f5 4. ♔d6 +–.

TRECHEROUS MEN [F]

Fairy chess variant. Men on moving for the first time over the 4th and 5th rank change their colour. Condition may apply to both or one side. Kings cannot cross the line. A further development is the "hyper-trecherous men" (*"hyper-treulose Steine"*) that change colour every time they cross the line.

⌛ Invented by John E. H. Creed (1904-1974).

≡ **Alias:** Treulose Steine.

TREFF-POINT

A square (line) is guarded by Black more than once, but White eventually conquers it. Depending on the way White accomplishes this the following types of Treff-Point are recognized:

(a) Klinke Treff-Point,
(b) Massmann Treff-Point,
(c) Reversed Treff-Point,
(d) Metzenauer Treff-Point.

⌛ The concept launched by Arthur Klinke (1887-1942).

★ **See example** 695.

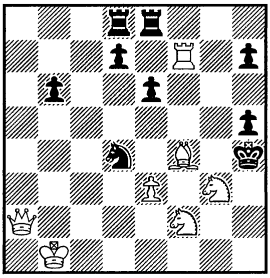
≡ **Alias:** Treffpunkt.

TREFF-POINT, KLINKE

Firstly, White ad-decoys a black piece on the mating square and then ex-decoys another piece from guarding it, and the roles of the black pieces are reversed in the other variation.

⌛ Introduced in 1919 by the German problemist Arthur Klinke (1887-1942).

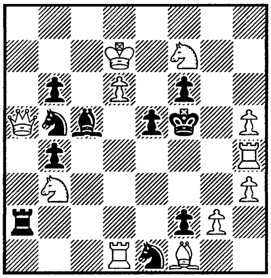
1564: 1. ♖f5! (2. ♖xh5#), 1... ♘xf5 2. ♕d5 exd5 3. ♘xf5#, 1... exf5 2. ♕e2 ♘xe2 3. ♘xf5#.



#3

1564

KLINKE, Arthur
Breslauer Volkwacht 1920



#3

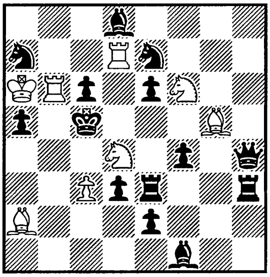
1565

BÜCHNER, Rudolf
Arbeiter-Schachzeitung 1927

1565: 1. ♖dd4! (2. g4#), 1... ♗xd4 2. ♗c4 ♘c7 3. ♘xd4#, 1... ♘xd4 2. ♖g4 e4 3. ♘xd4#, 1... exd4 2. g3 ♗xd6 3. ♘xd4# ◆ Third-pinned black pieces ad- and ex-decoyed: ab-bc-ca. 3 x Klinke.

TREFF-POINT, KLINKE, CYCLIC

Firstly white ad-decoys a black man on the mating square and then, in three variations, ex-decoys or removes the other and the third one from protecting it. The events take places in a complete cyclic order ***ABC-CAB-BCA***. See *Treff-Point, Klinke*, originally a *reciprocal* theme.



#4

1566

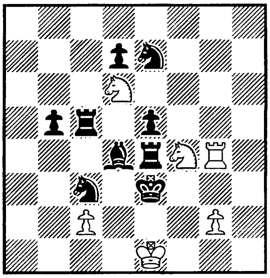
REHM, Hans-Peter
1.pr Schach-Echo 1983-4

1566: 1. ♘d5! ~ 2. ♘b3+ ♚c4 3. ♘xa5+, 1... ♘xd5 2. ♖xc6+ ♘xc6 3. ♘xe6+, 1... cxd5 2. ♘xe6+ ♖xe6 3. ♗xe7+, 1... exd5 2. ♗xe7+ ♗xe7 3. ♖xc6+.

TREFF-POINT, MASSMAN

Black guards the mating square with two pieces which are both ex-decoyed from guarding it.

⧗ Wilhelm K.H. Massmann (1895-1974).



1567

BROWN OF BRIDPORT, John
Illustrated London News 8.3.1856

#3

1567: **1.** ♖**h4!** (~), 1... b4 2. ♘d5+ ♖xd5 3. ♘c4#, (1... ♖c6 2. ♘d5+ ♘cxd5/♘exd5 3. ♖xe4/♘f5#, 1... ♖xf4/exf4 2. ♖h3+, 1...♘c~ 2. ♘d5+).

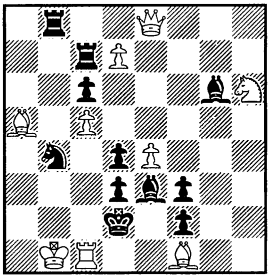
★ **Other example** 76.

≡ **Alias:** Massman Junction Point.

TREFF-POINT, METZENAUER

Two black units stand on the mating line, which can be either the future line along which White moves and/or the line on which White gives the mate. One black man is ex-decoyed off the line, the other is ad-decoyed on the mating square. The decoys may happen in any order.

⧗ Introduced in 1932 by the German problemist Ferdinand Metzenauer (1908-1968).



1568

KEIRANS, Peteris
2.pr H. Mattison MT 1934

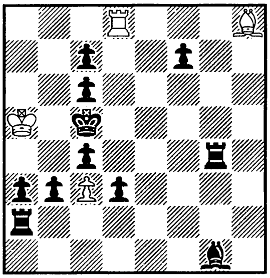
#3

1568: **1.** ♘**g4!** (2. ♘e5), 1... ♗h6 2. ♕e6! ♗f7 3. ♕xh6#, 1... ♗f4 2. ♕xb8! ♖b7 3. ♕xf4#, 1... ♗g5 2. ♕g8! ♗f7 3. ♕xg5#.

≡ **Alias:** Metzenauer Junction Point.

TREFF-POINT, REVERSED

One black man is first ex-decoyed from guarding the mating square, then the other is ad-decoyed on the mating square.



1569

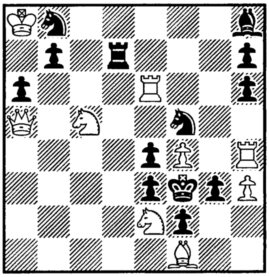
ZUCKER, Manfred
Freie Presse 8.2.1974

#5

1569: **1.** ♗**g7?** ♖xg7! ◆ **1.** ♗**f6?** ♖e2! ◆ **1.** ♗**e5!** (2. ♗xc7) b2 2. ♗f6 ♖e4 3. ♗g7 ♖e8 4. ♗d4+ ♗xd4 5. cxd4#.

TREFF-POINT, TRIPLE

In three variations each of the thematic black pieces are ad-decoyed on the junction-point, and on the next move the second piece guarding the thematic square, is ex-decoyed to cut the line of the third piece.



1570

HARDER, Karl
1.pr FIDE Ty 1926

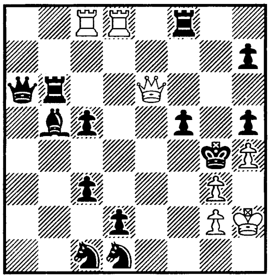
#3

1570: **1.** ♕**a4!** (2. ♕xe4#), 1... ♖d4 2. ♕e8 ♘g7 3. ♘xd4#, 1... ♗d4 2. ♕c2 ♘d6 3. ♘xd4#, 1... ♘d4 2. ♖g4 ♖g7 3. ♘xd4#.

≡ **Alias:** Three Pieces' Treff-Point.

TREFF-POINT, VIENNA

White ex-decoys two black pieces from guarding the mating square and ad-decoys the third on it. The decoys may happen in any order.



1571

BRUNNER, Erich
2.pr Dresdner Anzeiger 1927

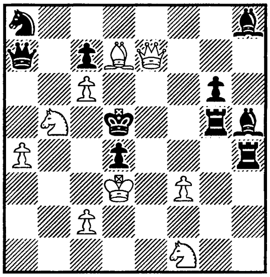
#5

1571: 1. ♕e5? ♘e2! ◆ 1. ♕d5? ♕b7!/♗e2! ◆ 1. ♖c6! ♖xc6 2. ♖d4+! cxd4 3. ♕d5 ♗e2 4. ♕e5 ♘d3 (4... ♕c4??) 5. ♕xe2#.

★ **Other example** 831.

TREFF-POINTS, CYCLIC CONQUEST OF

Black has three treff-points each of which he controls with two men. White decoys black men so that one of the guard-lines will be interfered with, and the other guarding piece will be ad-decoyed or ex-decoyed.



1572

VISSERMAN, Eeltje
1.pr Die Schwalbe 1964

#3

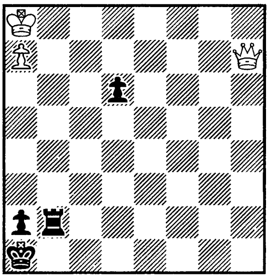
1572: 1. a5! (2. ♕e6+ ♔c5 3. ♕c4#), 1... ♘b6 2. ♘c3+^{A} dxc3 3. ♘e3#^{B}, 1... ♗g4 2. ♘e3+^{B} dxe3 3. c4#^{C}, 1... ♖e5 2. c4+^{C} dxc3(ep) 3. ♘xc3#^{A}.

≡ **Alias:** Zyklische Eroberung der Richtpunkte (Ger.).

TRIANGULATION MANEUVER

A triangular maneuver of particularly Queen and King usually with purpose of losing tempo, e.g. arriving at the same position with opposite side to move.

Despite the name of the maneuver, the term also refers to tempo losing moves made by Bishop or Rook along same diagonal, rank or file.



1573

KLING, Jacob (Joseph)
Chess Player's Chronicle 1847

#10

1573: 1. ♕h1+ ♖b1 2. ♕h8+ ♖b2 3. ♕d4 d5 4. ♕g1+! (4. ♕d1+?) ♖b1 5. ♕g7+ d4 6. ♕xd4+ ♖b2 7. ♕g1+ ♖b1 8. ♕g7+ ♖b2 9. ♕d4 ♔b1 10. ♕d1#.

★ **Other examples:** 224, 343, 1158, 1260, 1423, 1519, 1579, 1667.

≡ **Alias:** Triangulation.

TRIES WITH COMMON AIM

White's play is focused on the choice of correct key move which all have the same purpose (aim), but which all except one fail on account of Black's sufficient reply. The common aim is usually to find a sufficient reply to Black's principal defence or set of defences. The choice of the key move often constitutes a theme in itself, as do Black's defences. More of this topic can be found under "Tries With Common Error", "White Combinations" and "White Correction".

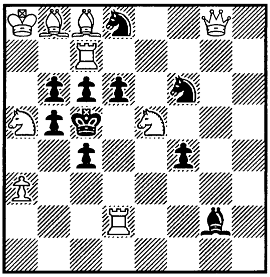
→ ***See also:*** *Correction, White; Tries With Common Error; White Combinations.*

TRIES WITH COMMON ERROR

White's play is focused on finding the correct key, usually made by one and same piece, among two or preferably several equal-looking alternatives. Usually Black's refutations are linked together with one another or with White's play in some way too. The virtue of the correct key of such problems is that it does not introduce any error to White's position. This kind of problems are discussed under "White combinations". In German-speaking world a near equivalent is *"Weisse Selbstbehinderung(en)"*, and in Russian they have long used the expression *"Beliye kombinatsiyi"*.

The emphasis on tries very much has its origin in the former Soviet Union. In the late 1920s a group of Soviet problemists started to pay a special attention to the choice of key-move in two-movers. Until then composers had focused on changed play between set and actual (post-key) play, or on Black's defensive strategy and errors. Many compositions of the new school can be found under title "White combinations" or "Key Option". From this movement grew gradually such theme complex as "White correction".

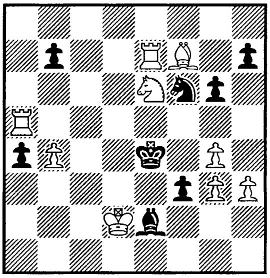
1574: 1. ♖a7? (2. ♗xd6#), 1... bxa5! (2. ♗a7??) ◆ 1. ♖b7?, 1... ♘f7! (2. ♘b7??) ◆ 1. ♖d7?, 1...♘fe~! (2. ♘d7??) ◆ 1. ♖e7?, 1... d5! (2. ♕f8??) ◆ 1. ♖f7?, 1... b4! (2. ♕xc4??) ◆ 1. ♖g7?, 1... ♗d5! (2. ♕g1??) ◆ 1. ♖h7! (2. ♗xd6#), 1... bxa5 2. ♗a7#, 1... ♘b7/♘f7 2. ♘(x)b7#, 1... ♘e4/♘e8/♘d5 2. ♘d7#, 1... d5 2. ♕f8#, 1... b4 2. ♕xc4#, 1... ♗d5 2. ♕g1#.



#2

1574

HÜLSMANN, Hans
1.pr Westfälischer Schachbund 1938



#3

1575

SIERS, Theodor
2.pr Tidskrift för Schack 1947

1575: **1. ♖b5?** ♗d1! ◆ **1. ♖c5?** a3! ◆ **1. ♖f5?** g5! ◆ **1. ♖g5?** ♗f1! ◆ **1. ♖h5!** (~), 1... ♗d1 2. ♘c7+ ♔d4 3. ♘b5#, 1... a3 2. ♘c5+ ♔d4 3. ♘b3#, 1... g~5 2. ♘g7+ ♔d4 3. ♘f5#, 1... ♗f1 2. ♘g5+ ♔d4 3. ♘xf3#, 1... b~ 2. ♘d8+ ♔d4 3. ♘c6#, 1... f2 2. ♘f4+ ♔d4 3. ♘xe2#, 1... ♘xg4 2. ♘c5+ ♔d4 3. ♖e4# ◆ The theme is rarely seen outside the two-mover genre.

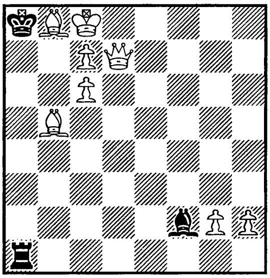
★ **Other example** 1166.

→ ***See also:*** *Correction, White; Key, Option; Option; White Combinations.*

TRILLING-TURTON DOUBLING

White doubles his pieces like in normal *Turton Doubling* in order to sacrifice the stronger piece, thus avoiding *stalemate*.

⧗ Anton A. C. Trilling (1893-1947).



#5

1576

BREUER, Josef
Die Schwalbe 1939 / (v)

1576: **1. ♕d3?** ♗a7 2. ♗a6 ♖xa6 3. ♕xa6 stalemate ◆ **1. ♗e2!** ♖a5 2. ♕d3 ♗a7 3. ♕a6 ♖xa6 4. ♗xa6 ~/♗xb8 5. ♗b7/cxb8♕#, (1... ♗a7 2. ♗xa7 ♖xa7 3. ♕d8 ♖~,♖b7,♖xc7+ 4. ♔d7+, cxb7+,♔xc7+, 2... ♖c1 3. ♔d8 ♔xa7, ♖xc6 4. c8♘+,♕xc6+).

TRIPLE

White's, often ostensible, choice of giving three mates after a certain defence, or after a certain piece moves.

→ ***See also:*** *Dual.*

TRIPLE AVOIDANCE

After Black in defence committed a certain error White apparently has three possible mates or continuations. However, only one of these works, the others fail. In other words, a *triple* is avoided. To make a theme of it, triple avoidance should occur in at least three variations. See the discussion under *dual avoidance*.

★ **See example** 1528.

→ ***See also:*** *Stocchi Blocks.*

≡ **Alias:** Anti-triple.

TRITON [F]

Fairy piece. Belongs to the *Marine Pieces* group. Moves like a Rook and captures like a *Rook-Locust* (*Locust*).

TRIZEBRA [F]

A fairy piece that on one move makes three consecutive steps of a Zebra, the move drawing a shape of a letter N.

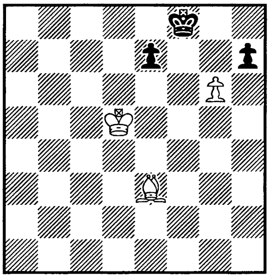
⧗ Invented by Norman M. Gibbins (1882-?).

≡ **Alias:** Dreizebra (Ger.).

TROITSKY THEME [E]

Endgame theme: Mate with a single Bishop.

⧗ Alexey A. Troitsky (1866-1942).



+

1577

TROITSKY, Alexey A.
Novoe vremya 1895

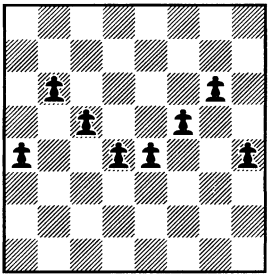
1577: **1. ♗h6+** ♔g8 **2. g7** ♔f7 (2... e6+ 3. ♔d6! ♔f7 4. ♔e5 ♔g8 5. ♔f6; 2... e5 3. ♔e6 e4 4.

♔f6) 3. g8♕+! ♔xg8 4. ♔e6 ♔h8 5. ♔f7 e~ 6. ♗g7#.

TROITSKY'S STUDY ON MATERIAL SS VS P [E]

The ending ♔♘♘ vs ♚ is a draw without the weaker side's assistance. Alexey Troitsky discovered that if the side with a lone King had a Pawn not too close to promotion, the side with ♔♘♘ could win provided it stopped the Pawn advance in time. Releasing the Pawn at the right moment resulted in a mate in the corner. The discovery was theoretically important; especially as it turned out that on many instances the win took more than 50 moves.

The first to study this material (with ♟s on f4 or h4) was Chapais (*"Essais-analytiques sur les échecs"*, 1780), the analyses of whom were later approved by Troitsky.

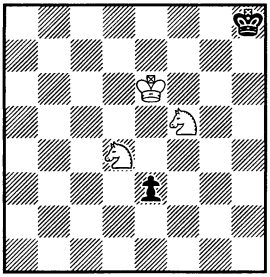


1578

TROITSKY, Alexey A.
Two Knights vs One Pawn 1937. / (Theoretical study) in Troitzky: Chess Studies

illustration

1578: Material: ♔♘♘/♚♟. When Black's Pawn is on one of these squares, securely blocked by white S or K, White wins. There are a few cases, when the P can be even further advanced and White still wins.

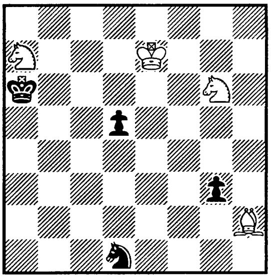


1579

MENDHEIM, Julius
Aufgaben für Schachspieler 1832

#9

1579: 1. ♘e2! ♔g8! 2. ♔e7 ♔h8 3. ♔f8 ♔h7 4. ♔f7 ♔h8 5. ♘f4 e2 6. ♘g6+ ♔h7 7. ♘f8+ ♔h8 8. ♘e7(h4) e1♕ 9. ♘e(h)g6#. ◆ This is an exception to Troitzky, due to the black King on an unfavourable corner.

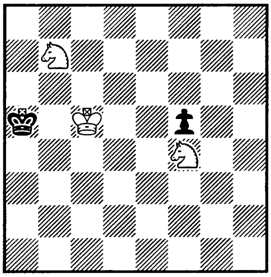


1580

MANSARLISKIY, N.; TKACHENKO, Sergey N.
4.pr "64" 1998

+

1580: 1. ♗g1 ♘f2! 2. ♘c6 ♘h3 3. ♗e3! g2 4. ♘d4! g1♕ 5. ♗xg1 ♘xg1 6. ♘f4! (6. ♘e5? ♘h3 7. ♘d3 ♘g5 and ♞ escapes through e4) ♔b6 7. ♘d3! (keeps ♚ away from c5) ♘h3 8. ♔f6 winning, e.g. 8... ♘g1 9. ♔f5 ♘h3 10. ♔g4 ♘f2+(!) 11. ♘xf2 ♔c5 12. ♘e2 d4 13. ♘d3+ ♔c4 14. ♘f4 and the ♟ position on d4 is unfavourable for Black, because ♘d3 is firmly supported by its colleague.



1581

TROITSKY, Alexey A.
Chess Studies 1937

+ BTM

1581: 1... ♔a4! 2. ♔c4 ♔a3 3. ♘c5 ♔b2 4. ♔d3 ♔b1(a) 5. ♔d2! ♔b2! 6. ♘d3!! ♔a3 7. ♔c2 f4 8. ♔c3 f3 9. ♘f2 ♔a2 (Zugzwang) 10. ♘d3 ♔b1 11. ♔b3 ♔a1 12. ♔c2 ♔a2 13. ♘b2 ♔a3 14. ♔c3 ♔a2 15. ♘c4 ♔b1 16. ♔d2 ♔a2 17. ♔c2 ♔a1 18. ♔b3! (18. ♘e4? f2 =) ♔b1 19. ♘d3! f2 20. ♘a3+ ♔a1 21. ♘b4 f1♕ 22. ♘c2#. ◆ (a)4... ♔c1! 5. ♘a4! ♔d1 6. ♘b2+ ♔e1 7. ♔e3 ♔f1 8. ♘d3 ♔g1 9. ♔e2 ♔h2! 10. ♔f2 ♔h1 11. ♘c1 ♔h2 12. ♘e2! ♔h1 13. ♔e1 ♔h2 14. ♔f1 ♔h1 15. ♔f2 ♔h2 16. ♘d4 ♔h1 17. ♘b3 ♔h2 18. ♘d2 ♔h1 19. ♔g3! ♔g1 20. ♘e2+ ♔h1 21. ♘f1 f4+ 22. ♔h3 f3 23. ♘fg3#. ◆ One of the most difficult wins, although White is able to push the ♚ to the mating corner. The blocking ♘ must come twice to assist its K and the "free" ♘.

TROITSKY'S SYSTEM OF CLASSIFICATION [E]

Troitsky in his *"Chess Studies"* (Whitehead & Miller: Leeds 1937; From the Russian original: Leningrad 1935) gives a classification of (his own) studies, the main categories of which are:

"Win by creating a mating net", "Win of a piece with help of mating threats", "Win of a piece by direct attack", "Capture of a black piece by direct attack", "Win through queening a Pawn", "Win of a piece by threat of Pawn promotion", "Underpromotion", and "Various themes". These eight categories are further broken down into almost 70 sub-categories.

→ ***See also:*** *Harman Index and System of Classification; Korol'kov's System of Classification; Porreca's System of Classification.*

TROYAN HORSE [F]

Fairy piece. Two-phase moving: first like a Knight, then like a *Dabbaba-Rider* (*Rider*).

TRY

A move which nearly solves a problem, but is defeated usually by a single black defence, as opposed to the key (which actually does solve the problem). (Definition from *FIDE Album*.)

According to John Rice (*"Chess Wizardry: The New ABC of Chess Problems"*, p.246) a try in a two-mover (the genre where they are most common) may have one of several functions:

(1) Try may add to the difficulty of the problem, but yet in no way affects the rest of the play;

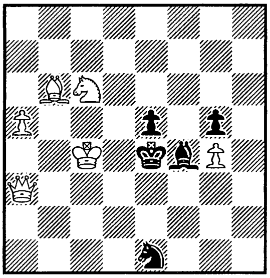
(2) A try may serve to emphasis the set play of the problem and is likely to mislead the solver, who is reluctant to sacrifice the set play the position may contain;

(3) A try may introduce new play (variations, changed play etc.), which contrasts with the set-play and (or) post-key play. Ideally, the try should be more obvious move in order for the solver not to miss the virtual play;

(4) A series of tries may be of interest in themselves through their relationship to one another. The *tries with common aim* and *tries with common error* are illustrations of this type.

The former type (4) is further illustrated by problems seen under "*Correction, White*".

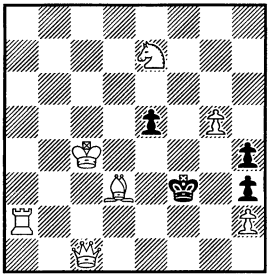
1582: A solver may spot that he has to provide for moves of the black Bishop (2. ♕f8). When the Bishop returns on f4, the only way to give mate is along a8-e4. Hence: where to put the Knight? There are five good moves: 1. ♘e7, 1. ♘d8, 1. ♘b8, 1. ♘a7 and 1. ♘b4. Yet, only one of them does not obstruct the white Queen. ◆ **1. ♘a7!** ♗d2 2. ♕f8 (3. ♕f5#) ♗f4 3. ♕a8#. ◆ The tries add difficulty, nothing more; still, a very advanced, ahead of its time try-problem.



1582

HEALEY, Frank
Deutsche Schachzeitung 1864

#3

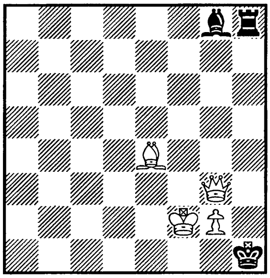


1583

LOYD, Samuel
Detroit Free Press 1884

#2

1583: *1... ♔g4 2. ♗e2# ◆ **1. ♗g6?** e4 2. ♗h5#, 1... ♔g4! ◆ **1. ♘g6?** e4 2. ♘e5(threat)/♕f4#, 1... ♔g4! ◆ **1. ♗c2!**, 1... ♔~2 2. ♗e4#, 1... ♔g4 2. ♗d1#, 1... e4 2. ♗d1# ◆ Solver may try to look for mate after 1... e4, but in doing so he loses the provided mate to 1... ♔g4. It may not be easy to grant the King three extra flights in a position where it seems to be well under control. The try-play introduces nothing new, but at least emphasizes the set mate to 1... ♔g4.



1584

RESTAD, Birger
Svenska Dagbladet 1929
4. hm. Svenska Schackförbundet

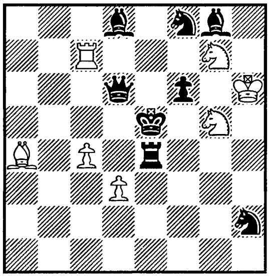
#2

1584: 1. ♕d6? (2. g4#), 1... ♖h2 2. ♕d1#, 1... ♗h7 2. ♕h6#, 1... ♗d5! ◆ **1. ♕b8?**, 1... ♖h2 2. ♕b1#, 1... ♗d5 2. ♕xh8#, 1... ♗h7! ◆ **1. ♕e5!**, 1... ♖h2 2. ♕a1#, 1... ♗d5 2. ♕xh8#, 1... ♗h7 2. ♕h5#, 1... ♖h4 2. g4#, 1... ♖h3 2. gxh3# ◆ Compare Adabashev's example **1588** under "Try Play". Here each phase is equally important, and it might be safe to assume that the solver does not miss all plausible keys, even if he found the correct one first.

→ *See also: Thematic Try.*

TRY IN HELPMATE [H]

In a helpmate the composer may insert a try play in variety of ways: a side may seem to lack a tempo move, moves may have to be played in a correct order, etc. Then, the composer may use a mechanism familiar from dual avoidance in direct mate problems: wrong choice of blocking unit, a pin of the mating piece, etc. See, for example, problem **738**.

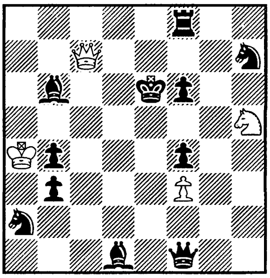


1585

GORDIAN, Yuri
1.hm Shakhmatnaya poeziya 1999

h#2

1585: 1. ♕~? d4+ 2. ♔d6 ♘e8+ 3. ♖xe8! ◆ **1. ♕c5?** ♖e7+ 2. ♔d6 ♘f5+ 3. ♕xf5! ◆ **1. ♕e7?** ♖c5+ 2. ♔d6 ♘xe4+ 3. ♕xe4! ◆ **1. ♕xc7!** d4+ 2. ♔d6 ♘f5#. ◆ The black Queen vacates the square d6 for her King, but her random move does not help on account of ♖xe8. The Queen's attempt to block c5 fails (♕xf5). Blocking e7 is equally unsuccessful for an analogous reason (♕xe4). Finally, capturing the white Rook is the only correct method.



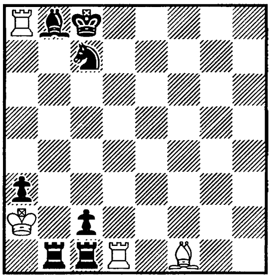
1586

LINDNER, László
Magyar Sakkvilág 1942

h#2

1586: 1. ♘c3+? ♔xb4 2. ♘d5+ ?? ◆ **1. ♗xf3?** ♔xb3 2. ♗d5+ ?? ◆ **1. ♕xf3?** ♔b5 2. ♕d5+ ?? ◆ **1. ♗d4!** ♔a5 2. ♔d5 ♘xf4# ◆ In the attempts 1. ♘c3+, 1. ♗xf3 and 1. ♕xf3 the white King has not an adequate arrival square for a tempo move, thus the mate 2... ♘g7# cannot be executed.

1587: 1. ♘~? ♖a7 2. ?? ♗h3 ◆ **1. ♘d5!** ♖a7 2. ♘b6! ♗a6#.



1587

ANASTASOV, Ljubomir
1.hm Probleemblad TT 1973

h#2

≡ **Alias:** Helpmate Try.

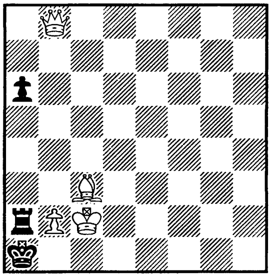
TRY PLAY

The concept is used in two related, yet very distinct senses in the chess problem vocabulary:

1. The variations of a direct mate that occur after White has played a try move. These are called "virtual play" and may be an important part of the problem. Except for some isolated exceptions, it was not until 1930s and 1940s that try play as an independent phase, yet linked with set play and actual play, really caught the interest of composers. One of early examples is miniature **1588**.

2. An English equivalent to German's *"Probespiel"*. Try in a logical problem: White's immediate attempt to carry out his main plan (basic plan, *Hauptplan*, *Grundplan*). It fails due to an obstacle (*Hindernis*), which may be an advantageous feature in Black's position, or some impediment in White's own position. Therefore, a foreplan is needed, or White has to choose from seemingly optional ways to carry out his plan the correct one. See **1589**.

In the case **1**, the link between try play and actual play is usually thematic, while in the case **2**, the link is more organic, underlined by the reappearance of the try later as a main (basic) plan in the actual play.

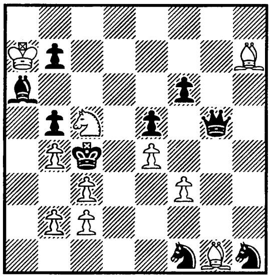


1588

ADABASHEV, Mark I.
Shakhmaty v SSSR 1936 / (v)

#2

1588: 1. ♕b4? (~), 1... ♖xb2+ 2. ♕xb2#, 1... ♖a3 2. ♕xa3#, 1... ♖a4,5 2. ♕x♖#, 1... a5! ◆ **1. ♕g8!** ~ 2. ♕g1#, 1... ♖xb2 2. ♗xb2#, 1... ♖a3 2. bxa3#, 1... ♖a4,5 2. b4# ◆ Three changed mates from virtual (not set) to actual play with change of theme (unguard vs unpin) as well, in a miniature, was not common in the mid-1930s.



1589

VON CYWINSKI DE PUCHÁLA, August
Illustrierte Familien Journal 1860

#4

1589: 1. ♘d7? ♕xg1+! ◆ 1. ♗f2!? ♘xf2 2. ♘d7? ♕e3+! ◆ **1. ♗f2!** ♘xf2 2. ♗g6 (3. ♗f7+) ♕xg6 3. ♘d7 f5 4. ♘xe5#. ◆ Two thematic tries (and foreplans) due to two consecutive good defences.

★ **Other examples:** 17, 218, 266.

→ ***See also:*** *Logical Combination; Option Combination; Rukhlis Theme; Try.*

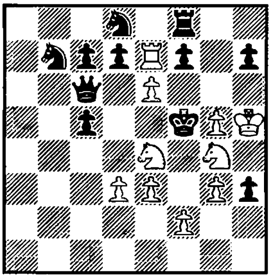
TURA THEME

Reciprocal change of continuations with interchange of White's 2nd and 3rd moves.

⌛ Waldemar Tura (1942).

Pattern:

Tura			
1	~	a	b
X	*	2.A & 3.B#	2.B & 3.A#
Y		2.B & 3.A#	2.A & 3.B#



1590

TURA, Waldemar
3.pr M. Wróbel MT 1965

#3

1590: 1... d5 2. ♘h6+ ♔e5 3. f4#, 1... ♘d6 2. f4 ~ 3. ♘h6# ◆ **1. ♘ef6!** ~ 2. e4+ ♕xe4 3. dxe4#, 1... ♘d6 2. ♘h6+ ♔e5 3. f4#, 1... d5 2. f4 ~ 3. ♘h6#, (1. ♘d2? d5 2. ♘f3 ♕xe6 3. ♘h4#, 1... ♘d6!).

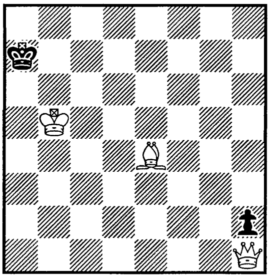
TURNCOAT [F]

A fairy piece that changes colour once another man of its own colour has moved. In doing so it must be located, before and after the move, on a square threatened by an enemy unit.

TURTON CLEARANCE

Doubling of two pieces of like motion; the first piece, that would otherwise interfere with the other, makes first an *anti-meto-critical move*. In other words, it moves critically in the same direction as the piece behind it.

It is distinct from *Bristol clearance* in that the critical piece preserves its supportive power of the other piece.



1591

SCHADE VAN WESTRUM, Louis Ceril
Thema-Boek 1948 / (Scheme)

#2

1591: 1. ♗a8! ♔b8 2. ♕b7#.

TURTON DOUBLING

Doubling of two pieces of like motion where one piece first performs an *anti-meta-critical move* to avoid an interference with the other piece.

The difference from *Loyd's clearance* is that the critical piece preserves its supportive power of the other piece.

Three different forms are recognized:

(a) (Ordinary) **Turton Doubling**. Two like motion pieces are of different strength. The weaker one first makes an anti-meta-critical move, and subsequently the stronger one comes in front. See **1592**.

(b) **Loyd-Turton Doubling**. Two like motion pieces are of different strength. The stronger one first makes an anti-meta-critical move, and subsequently the weaker one comes in front. See **1593**.

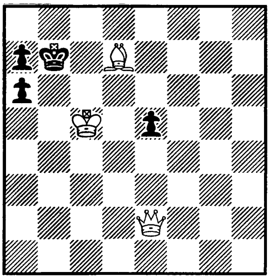
(c) **Brunner-Turton Doubling**. Two like motion pieces are of the same strength. See **1594**.

Each of these has its *periform*. The amazing **1595** shows peri-Turton doubling after 1...♔c1.

Unlike Turton Doubling, in Zepler Doubling (or Zepler-Turton) the introduction is an anti-ortho-critical move.

⧗ Henry Turton (1832-1881); Samuel Loyd (1830-1914); Erich Brunner (1885-1938).

→ *See also: Doubling; Zepler Doubling.*

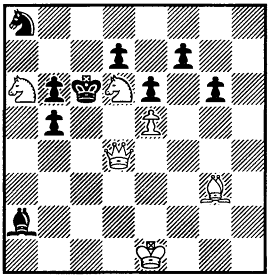


1592

WURZBURG, Otto
British Chess Magazine 1896 / (v)

#3

1592: **1. ♗h3!** ♔~ 2. ♕g4 ♔~/♔d8 3. ♕c8/♕d7#, (1... a5 2. ♕a6+).

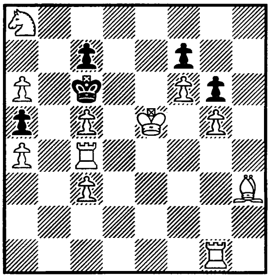


1593

LOYD, Samuel
1.pr New York Saturday Courier Ty. 1856 / (25. New York Clipper, Oct. 1856)

#4

1593: **1. ♕g1!** ~ 2. ♗f2 ~ 3. ♗xb6 ~ 4. ♕c5/♘b4#.



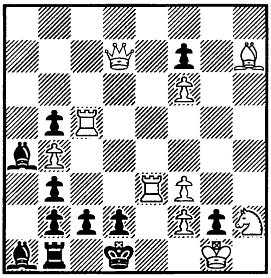
1594

BRUNNER, Erich
Akademische Monatshefte für Schach 1910

#3

1594: **1. ♖h4!** ♔xc5 2. ♖gg4 ~ 3. ♖c4#.

1595: **1. ♖e8!** (~), 1... c1♘ 2. ♕e7 ♘~ 3. ♕e2# (Turton), 1... c1♕(♖c1) 2. ♖ce5 ~ 3. ♖e1# (incidental Brunner-Turton), 1... ♔c1 2. ♖d8 (3. ♕xd2#) d1♕+ 3. ♕xd1# (Peri-Turton), 1... c1♗ 2. ♗e4 ♔e2/♔e1 3. ♗c2# (Indian).



1595

MASLAR, Zdravko
1-2.pr Problem 1962-63

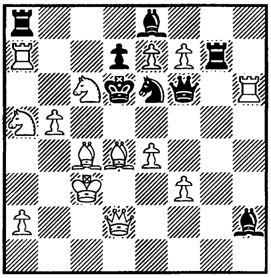
#3

★ **Other examples:** 86, 765, 875, 1049.

TUXEN THEME

A black piece from a half-pin gives a check and unpins a white piece which then mates using the pin of the other piece of the black halfpin.

⧗ Harry V. Tuxen (1898-1968).



1596

TUXEN, Harry V.
1.pr Good Companion 1920-2

#2

1596: **1. ♗b3!** ~ 2. ♘c4#, 1... ♕xf3+ 2. ♗e3#, (1... ♕xd4+,♘xd4 2. ♕xd4#) ◆ etc.

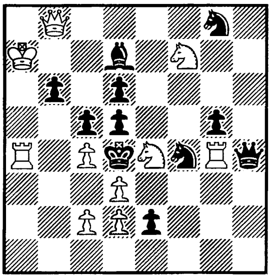
→ *See also: Hume Theme.*

TVER THEME

The keys and threat mates of at least two try-phases reappear as mates in the actual play.

Pattern:

Tver					
1	~	a	b	c	d
A	B				
C	D				
X		A	B	C	D



1597

FILATOV, S. G.; KHARICHEV, Evgeny
1.pr Kalininskaya pravda TT 1988

#2

1597: 1. **♕xd6?**^{A} ~ 2. ♕e5#^{B}, 1... ♕h8! ◆ **1. ♕xb6?**^{C} ~ 2. ♕b2#^{D}, 1... dxc4! ◆ **1. ♘xc5!** ~ 2. ♘b3#, 1... dxc4 2. ♕xd6#^{A}, 1... dxc5 2. ♕e5#^{B}, 1... ♔xc5 2. ♕xb6#^{C}, 1... bxc5 2. ♕b2#^{D}, (1... ♗xa4 2. ♘e6#).

TWENTE THEME

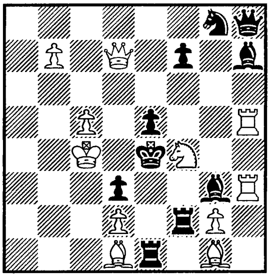
Each of two (or more) thematic defences is met in one *phase* by the same thematic mates, the number of which is equal to the number of thematic defences. In another phase these mates are separated in the way that each appears after one of the thematic defences.

⌛ The second name of the theme "TW" comes from the department of Applied Mathematics (*"Toegepaste Wiskunde"*) of The University of Twente. The department celebrated its 25th anniversary by organizing a TT in 1993.

Patterns:

Twente - 2 vars			
1	~	a	b
X	*	AB	AB
Y		A	B

Twente - 3 vars				
1	~	a	b	c
X	*	ABC	ABC	ABC
Y		A	B	C



1598

MYLLYNIEMI, Matti
2.pl Suomen Shakki & Suomen Tehtäväniekat 1951

#2

1598: 1... ♖xf4 2. ♕c6/♕xd3/♕d5#^{ABC}, 1... ♗xf4 2. ♕c6/♕xd3/♕d5#^{ABC}, 1... exf4 2. ♕c6/♕xd3/♕d5#^{ABC} ◆ 1. ♔b3! ~ 2. ♕a4#, 1... ♖xf4 2. ♕c6#^{A}, 1... ♗xf4 2. ♕xd3#^{B}, 1... exf4 2. ♕d5#^{C}, (1... ♔xf4 2. ♕g4#) ◆ The theme with three mates and three defenses.

★ **Other example** 1543.

≡ **Alias:** TW Theme.

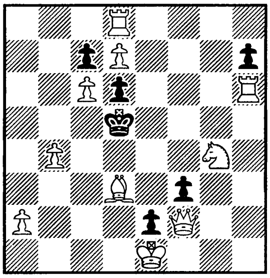
TWINNING

The method used for building the *twins*.

→ ***See also:*** *Twins.*

TWINNING THEME

Any thematic content in which some aspect pertinent to the twin-building is an integral part.



1599

BAKCSI, György
2.pr Probleemblad 1971

#2 b) ♙a2→a4; c) ♙a2→a5;
d) ♙a2→a6; e) ♙a2→a7

1599: a) **1. a4!** ♔xc6 2. ♗e4# ◆ b) **1. a5!** ♔xc6 2. ♕xf3# ◆ c) **1. a6!** ♔xc6 2. ♕c5# ◆ d) **1. a7!** ♔xc6 2. a8♕,♗# ◆ e) **1. a8♘!** ♔xc6 2. ♕xf3# ◆ Artificial excelsior. The twinning might have also been: after the key of the previous part.

★ **Other example** 1714.

TWINNING, IDEAL

Multiple *twins* where the same method of *twinning* is constantly applied.

≡ **Aliases:** Ideal Twins; Twins, Ideal.

TWINS

A problem with more than one setting, each differing from each other in only a very small respect, and with play which is in someway different in the various settings.

Twins are usually formed by using one of the following methods:

(1) moving a unit to another square;
(2) exchanging the place of two units;
(3) changing the value of one or several units (*Forsberg twins*);
(4) removing a unit;
(5) adding a unit;
(6) making the first or some other move of the previous solution (*continuous problem*, *Perpetuum Mobile*, etc.);
(7) making a change to the final position of the preceding solution;
(8) changing the color of a unit (*Igman theme*, *Twins, Chromatic*);
(9) rotating a board 90°, 180° or 270°;
(10) shifting the position one or several ranks and/or files to any direction;
(11) changing the colour of every unit (*Polish type*);

(12) changing the stipulation (Twins, Argentinian, hybrid problems);

(13) continued twins, when any change is always made to the previous twin.

In case of multiple twins all new positions may originate from the diagram setting, or they can be successive, i.e. modifications are accumulated so that each position becomes the origin for the next in the row (if there is any).

Using more than one twinning method in a problem is usually regarded as a drawback.

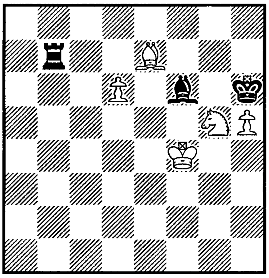
Twins are a very common method of producing variations in helpmate problems, whereas in other types of composition they are still somewhat avoided.

★ **See examples:** 781, 1714.

→ ***See also:*** *Duplex.*

TWINS, ARGENTINIAN [H]

A hybrid problem that has stipulation (a) "helpmate in n" and (b) "helpstalemate in n".



1600

AHLGREN, Bernt
1.hm O. Kaila JT 1966

a) h#2, b) h=2

1600: 1. ♗a1 ♔g4 2. ♖b2 ♗f8# ◆ **1. ♗h8** ♗f8+ 2. ♖g7 ♔g4.

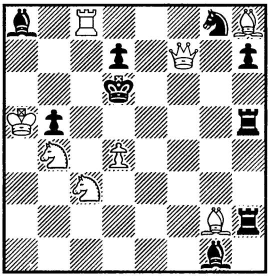
TWINS, CHROMATIC

Twinning by change of the colour of a piece.

TWINS, CYCLIC

A modification of *Salazar twins theme* (Twins, Salazar): In at least three parts of a two-mover there are equal number of potential keys. In twins, each one of them is the correct key and the other two are tries.

1601: a) **1. ♗d5?** ♖a2+!, **1. d5?** ♗b6+!, **1. ♘bd5!** (2. ♘xb5/♘e4#) ◆ b) **1. d5?** ♗b6+!, **1. ♘bd5?** ♗e1!, **1. ♗d5!** (2. ♘xb5/♘e4#) ◆ c) **1. ♘bd5?** ♗e1!, **1. ♗d5?** ♖a2+!, **1. d5!** (2. ♘xb5/♘e4#), (1... ♘f6 2. ♕xf6#).



1601

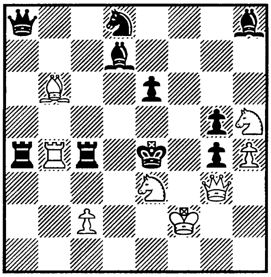
FIGUEIREDO, Jose
1.pr B. Ghirelli MT 1961

#2 b) ♝g1→f2; c) ♝g1→g3

TWINS, SALAZAR

Two- or multiphase twins which are built up in such a way that they basically show the virtual play and actual play of the same problem, but their roles are reversed.

⧗ Francisco Salazar (1924-2000).



1602

SALAZAR, Francisco
1.pr Problemas 1968

#2 b) ♝d7→f1

1602: a) *1... e5 2. ♕g2# ◆ **1. ♕c7?** ~ 2. ♘g3#, 1... e5 2. ♕xc4#, 1... ♗e5! ◆ **1. ♕d6!** ~ 2. ♘g3#, 1... e5 2. ♕d3# ◆ b) *1... e5 2. ♕xg4# ◆ **1. ♕d6?** ~ 2. ♘g3#, 1... e5 2. ♕g6#, 1... ♗e5! ◆ **1. ♕c7!** ~ 2. ♘g3#, 1... e5 2. ♕h7#.

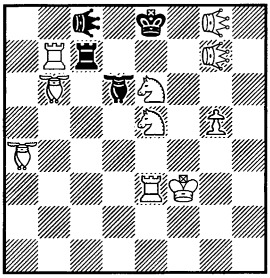
→ ***See also:*** *Twins, Cyclic.*

TWOMOVER

A problem with the stipulation "White to move and checkmate in two moves against any black defence".

The twomover developed into an independent genre in the latter half of the 19th century mainly due to the contribution of English and American composers who were the first to discover the potential the two-mover offered for the expression of strategic ideas in a concise, yet rich form.

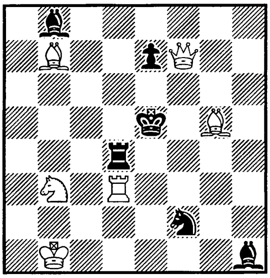
1603: *1... ♖f7+ 2. 🨁xf7# ◆ **1. ♘d7!** (1... ♔e7) 2. ♘c5/♘f8#), 1... ♔xd7 2. ♘c5#, 1... ♖/🨁xd7 2♘(x)c7#, 1... ♖c3 2. ♘f6# ◆ It took almost another 400 years until this kind of two-movers were seen again: half-battery, flight-giving option key, pin-mate, two indirect batteries and self-blocking defences (white Alfils guard d8 and c6, white Ferses f7 and f8).



1603

ANONYMOUS,
Latin Piccolo-Pergament Manuscript Nr 36, 15th century

#2 = Alfil, = Fers



1604

BROWN OF BRIDPORT, John
Illustrated London News 31.10.1863

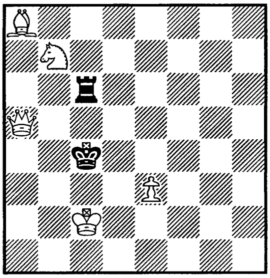
#2

1604: **1. ♗e4!** ~ 2. ♕xe7#, 1... ♖xe4 2. ♖d5#, 1... ♘/♗xe4 2. ♗f4#, 1... e6 2. ♕f4#, 1... ♔xe4 2. ♖e3#, 1... ♔d6 2. ♕xe7#, 1...♖6d(7)/♗d6 2. ♕f5# ◆ A very early representative of the English School: abundance of variations, flight-giving key, four self-blocks, polished position with no white Pawns.

→ ***See also:*** *Mate in 'n'.*

TWOMOVER, PSEUDO

A 3- or more-mover that would solve in two moves if White only had a *waiting key* (Key, Waiting)



1605

MASSMANN, Wilhelm
1.pr Die Schwalbe TT 1942

#4

1605: *1...♖c~ 2. ♘d6#, 1... ♖~6 2. ♕c5# ◆ **1. ♘d8!** ♖d6 2. ♗c6 ♖xc6 3. ♘b7, (2... ♖d2+ 3. ♕xd2 ♔c5 4. ♕d4#).

ULTIMO KING [F]

Fairy condition. A man of any type, which becomes a King when it can be mated on the move. The transformation square must not be under attack, nor may the ultimo King there check the other King.

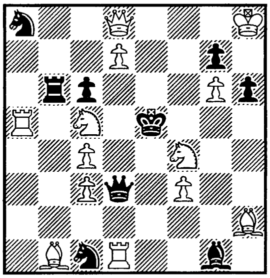
ULTRA CHESS [F]

A term sometimes used of the extreme spheres of fairy chess where stipulations, conditions, chessmen and shapes and sizes of the board deviate extensively even from the ordinary forms of unorthodox chess.

≡ **Alias:** Ultraschach (Ger.).

UMNOV MATE

(In a two-mover) White plays his mating move on the square just left by a black piece.



1606

FRÖBERG, Hilding
1.hm Tidskrift för Schack 1977

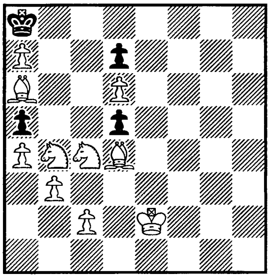
#2

1606: **1. ♔xg7!** ~ 2. ♕f6#, 1... ♕d6 2. ♘cd3#, 1... ♕f5 2. ♘fd3#, (1... ♔f5 2. ♕f6#, 1... ♔d6 2. ♘e4#, 1... ♕xg6+,♕xd7 2. ♘xg6,♘xd7#).

UMNOV MOVE [H]

1. In a helpmate a piece of either colour moves to a square vacated by another piece of either colour.

2. In any problem genre a piece moves to a square vacated by another unit of the opposite colour without the latter having control of the square it left.

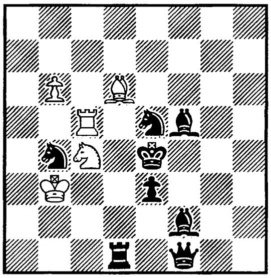


1607

BRUNNER, Erich
Skakbladet Ty 1919-20 / (v)

#3

1607: 1. ♘xa5? stalemate ◆ **1. ♘xd5?** stalemate ◆ **1. c3!** (~), 1... axb4 2. ♘a5 bxc3 3. ♗b7#, 1... dxc4 2. ♘d5 cxb3 3. ♘c7#.



1608

ZAPPAS, Byron
pr Probleemblad 1999

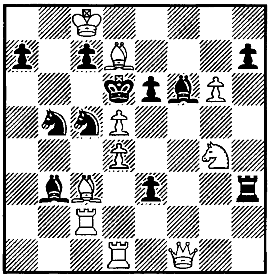
h#2 3111

1608: 1. ♘f3 ♗e5 2. ♘d3 ♘d6# ◆ **1. ♘ed3** ♘e5 2. ♘d5 ♖c4# ◆ **1. ♔d4** ♖xe5 2. ♗d3 ♗c5#. ◆ In two solutions Black-White Umnov move, in all solutions White-White.

UMNOV THEME

A paradoxical effect: a piece (other than a Pawn) plays to a square just vacated by an enemy piece, which however keeps the possibility of going back to that square with a capture.

⧗ Evgeny Umnov (1913-1989).



1609

UMNOV, Evgeny I.
1.pr Chess Club VZSPS Ty 1938

#3

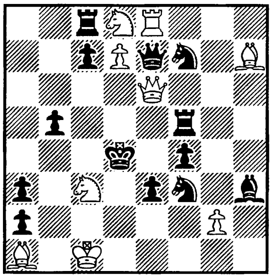
1609: 1. ♗b4! (2. ♗xc5+), 1... ♘xd4 2. ♕b5! ♘xb5 3. ♗xc5#, 1... ♗xd4 2. ♕f6! ♗xf6 3. ♗xc5#, (1...♗f~ 2. dxc5+, 1... ♔e7 2. ♕xf6+).

★ **Other example** 667.

UMNOV 2 THEME

A three-move theme. Defence on first black move on the threatened mate square.

1610: 1. ♕b3! ~ 2. ♘a4+ ♔e4 3. ♘c5#, 1... ♖c5 2. ♘c6+ ♖xc6 3. ♕d5#, 1... ♕c5 2. ♖e4+ ♔d3 3. ♕c2#, 1... c5 2. ♘d5+ ♔e4 3. ♘f6#, 1... ♔c5 2. ♕xb5+ ♔d6/♔d4 3. dxc8♘/♘c6#, (1... ♔d3 2. ♕xb5+, 1... ♕b4 2. ♕xb4+).



1610

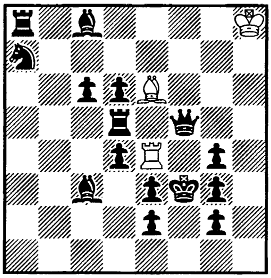
GRIN, Alexandr P.;
KOPAYEV, Vyacheslav
1.pr Magadanskaya Pravda 1987

#3

→ ***See also:*** *Defence, On Threat Square.*

UMNOV, CLOSED CHAIN [H]

All the moves of a variation are played to a just vacated square, the square occupied at the first move being the one which will be vacated last.



1611

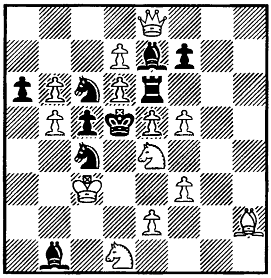
CAILLAUD, Michel;
LOUSTAU, Jean-Marc;
ROTENBERG, Jacques
2.pr Rex Multiplex 1983

h#3

1611: 1. ♖e5 ♗d5 2. ♖e6 ♖e5+ 3. ♕e4 ♖f5#.

UMNOV, DEFERRED

A move to the square abandoned by an enemy piece at least two moves earlier.



1612

BAKCSI, György
2.pr Thema Danicum 1990

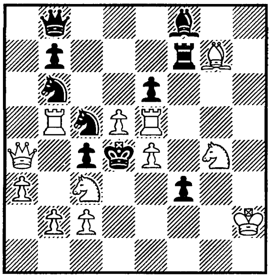
#3

1612: 1. ♘d2! ~ 2. e4+ ♗xe4 3. fxe4#, 1... ♖xe5 2. ♕xf7+ ♔xd6 3. ♕e6#, 1... ♘6xe5 2. ♕a8+ ♔xd6 3. ♕c6#, 1... ♘4xe5 2. ♘e3+ ♔xd6 3. ♘dc4#.

→ ***See also:*** *Roven Theme.*

UMNOV, SUCCESSIVE

At least twice in a row a move is played to the just vacated square.



1613

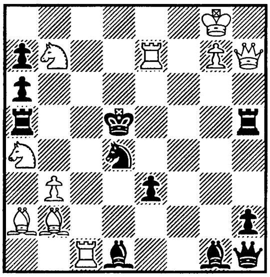
LIZUNOV, Viktor ;
LOBUSOV, Andrey
2.pr Shakhmaty v SSSR
1991

#3

1613: 1. ♕b4! ~ 2. ♘e2+ fxe2 3. ♕c3#, 1... ♘xd5 2. ♖b6 ♘c7 3. ♖d5#, 1... ♘xe4 2. ♖c5 ♘d6 3. ♖e4#, (1... ♘ba4 2. ♕xc4+).

UNBLOCK

Opposite of a *self-block*: removal of a friendly piece so that the King may occupy that square.



1614

HEATHCOTE,
Godfrey F.
1.pr Hampstead and
Highgate Express 1905

#2

1614: 1. ♖cc7! ~ 2. ♘c3#, 1... ♘c6 2. ♖cd7#, 1... ♘e6 2. ♖ed7#, 1... ♘f5 2. ♖e5#, 1... ♘f3 2. ♕e4#, 1... ♘e2 2. ♕xh5#, 1... ♘c2 2. b4#, 1... ♘xb3 2. ♕d3#, 1... ♘b5 2. ♖c5# ◆ 6 pure unblocks (1... ♘e2,♘b5 also guard the mating square), two self-blocks, 5 interferences.

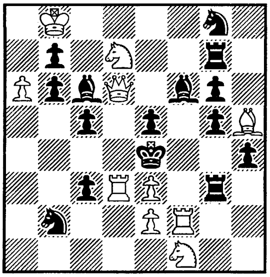
★ **Other examples:** 806, 1568, 1631, 1707.

≛ **Alias:** Anti-Block.

UNGUARD

Opposite of *Guard*: to move a man so that it leaves a square, line or another man unprotected or puts itself en prise. The following types of unguard can be distinguished:

(1) arrival (putting himself *en prise*);
(2) departure (abandoning the control of a square or a line);
(3) abandoning of rear-guard;
(4) allowing re-capture after capture;
(5) focal (forced to leave the control of the squares it guards).

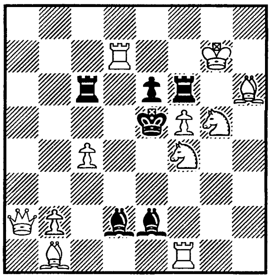


1615

FULPIUS, Jacques
cm Revue Suisse d'Échecs
1974

#2

1615: 1. ♕e6! (~), 1... bxa6 2. ♕xc6#, 1... b5 2. ♘xc5#, 1...♘b~ 2. ♕c4#, 1... c2 2. ♘d2#, 1... c4 2. ♖d4#, 1...♗c~ 2. ♕d5#, 1...♗f~ 2. ♕xe5#, 1...♘g~ 2. ♘xf6#, 1... ♖7~ 2. ♗xg6#, 1... gxh5 2. ♕f5#, 1... g4 2. ♖f4#, 1... ♖~ 2. ♕g4#, 1... ♖f3 2. ♗xf3#, 1... h3 2. ♘xg3#. ◆ 14 departure unguards.

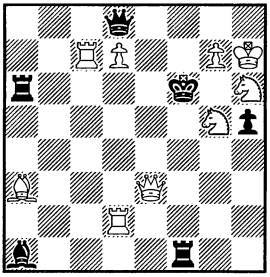


1616

SHANKAR RAM,
Narajan
Die Schwalbe 1983

#2

1616: 1. ♕a3! (~), 1... ♖f7+,♖xh6 2♘(x)f7#, 1... ♖g6+,♖f8,♖xf5 2♘(x)g6#, 1...♖c~6 2. ♕c5#, 1...♖cc~ 2. ♕d6#, 1...♗e..c4 2. ♘f3#, 1...♗e..d1 2. ♘d3#, 1...♗d..a5 2. ♕e3#, 1...♗d..c1 2. ♕c3#., (1... exf5 2. ♖d5#) ◆ 4 pairs of focal unguards without any duals.



1617

MORSE, Jeremy
Problem Observer 1989

#2

1617: 1. ♖d5! (~), 1... ♗b2 2. ♗xb2#, 1... ♗c3 2. ♕xc3#, 1... ♗d4 2. ♕xd4#, 1... ♗e5 2. ♕xe5#, 1... ♖b6 2. ♕xb6#, 1... ♖c6 2. ♖xc6#, 1... ♖d6 2. ♖xd6#, 1... ♖e6 2. ♕xe6#, 1... ♖f2 2. ♕xf2#, 1... ♖f3 2. ♕xf3#, 1... ♖f4 2. ♕xf4#, 1... ♖f5 2.

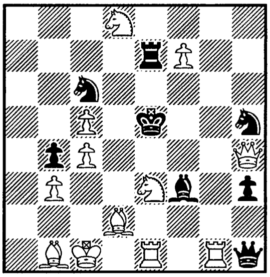
♖xf5#, 1... ♕xd7,♕g8+ 2. ♘xg8#, 1... ♕h8+ 2. gxh8♕/♗#, 1... ♕f8 2. gxf8♕/♖#, 1... ♕e8 2. dxe8♘#, 1... h4 2. ♘g4# ◆ 17 unguards, 12(13) *en prise*, 3 arrival, 2(1) departure.

★ **Other examples:** 695, 956, 1336, 1382, 1662.

→ ***See also:*** *Rear Guard Removal.*

UNGUARD, OF FLIGHT

Unguard of a square in the opponent's King's field. This can be seen as a general strategy or tactical element which may be applied to many fields of composition.

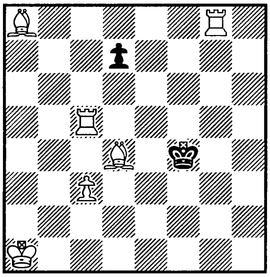


1618

FLECK, Ferenc
1.pr Alain C. White MT 1952-3

#2

1618: *1... ♘f4 2. ♕h8#, 1... ♘d4 2. ♘g4#, 1... ♘f6 2. ♖g5# ◆ **1. ♕f2!** ~ 2. ♘g4#, 1... ♔f4 2. ♘d5# (♘g2?), 1... ♔d4 2. ♘f5# (♘c2?), 1... ♔f6 2. ♘d5# (♘g4?).



1619

MYLLYNIEMI, Matti ; BREIDER, Bruno
1.pr Suomen Tehtäväniekat Quick Composing TT 1963

h#2

1619: 1. d5 ♗g7 2. d4 ♗h6# ◆ A paradox: black King is immobile in the diagram position, after first pair of moves it has 7 flights.

→ ***See also:*** *Acquisition of Flight; Key, Flight Giving.*

UNICORN [F]

Fairy piece. A three-dimensional Bishop in space chess.

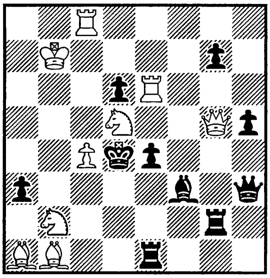
⌛ Invented by F. Maack.

→ ***See also:*** *Space Chess.*

≡ **Alias:** Einhorn.

UNIFORM THEME

A key, threat, defence and mating move show the same motif (pin, interference, etc.). Thus, it can be said that **1620** shows a "uniform interference".



1620

ARGÜELLES, Antonio F.
Die Schwalbe 1936 / (remake: M. Velimirović)

#2

1620: 1. ♗c2! ~ 2. ♘d1#, 1... ♗d1 2. ♘d3#, 1... ♗e2 2. ♖xe4#, (1... ♗g4, axb2, ♖xa1 2. ♕xg7, ♗xb2, ♕e3#), (1... ♖e3 2. ♕xe3/♘d3# =dual).

→ ***See also:*** *Ellerman 1 Theme.*

≡ **Aliases:** Ellerman Form; Uniform.

UNIFYING PHASE

In pattern-based (two-move) themes a phase which unifies the full set of thematic mates and/or defences that are relevant in introductory tries. Some of such themes are Hannelius, Dombrovskis, Banny, Vladimirov. It is usually a post-key play, but may as well be a try or even a set play.

UNITY OF VARIATIONS

The harmony of play in two or more variations. Unity means absence of waste; all the pieces, and all the play, should form a coherent whole.

UNIVERSAL LEAPER [F]

Fairy piece. Can leap to any square on the board apart from the one it is on. Compare with Kraken.

UNPIN

A move that eliminates a pin. It can be done in two (three) ways:

(1) **Direct Unpin** – withdrawal of the pinning piece off the pin-line;

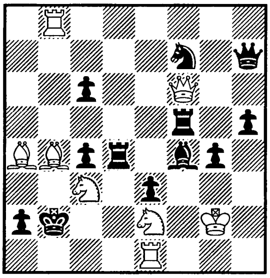
(2) **Indirect Unpin** – placing a piece, black or white, on the pin-line; also a capture of pinning piece;

(3) **Unpin by the King's Move** – the King abandons the pin-line; could be regarded as variant of indirect unpin.

★ **See examples:** 547, 667, 817, 1290, 1326, 1515.

UNPIN, ANTICIPATORY

Interposing on a prospective pin line before it is created.

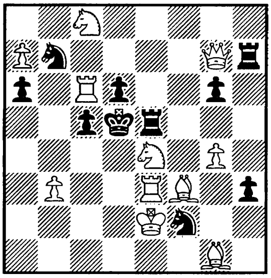


1621

SCHIFFMANN, Israel A.
Uppsala JT 1929

#2

1621: **1.** ♖**c1!** ~ 2. ♘d1#, 1... ♖e5 2. ♗c5#, 1... ♗e5 2. ♗d6#, 1... ♘e5 2. ♗e7#, (1... a1♕,a1♘ 2. ♖c2,♖b1#).



1622

UMNOV, Evgeny I.;
PIMENOV, Sergey
6.pr Hamburgsch. Volkszeitung 1929

#2

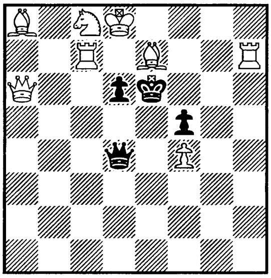
1622: **1. a8**♕**!** ~ 2. ♖xd6#, 1... ♔d4 2. ♖d3#, 1... ♔e6 2. ♘g5#, (1... ♖e6 2. ♘c3#, 1... ♔xc6 2. ♕axb7).

★ **Other examples:** 254, 943.

→ ***See also:*** *Levman Unpin.*

UNPIN, DIRECT

Withdrawal of the pinning piece off the pin-line.



1623

PETROVIĆ, Nenad
Šahovski vjesnik 1946

#2

1623: **1.** ♗**xd6!** (~), 1... ♕a1 2. ♗a3#, 1... ♕b2 2. ♗b4#, 1... ♕c3(g1) 2. ♗c5#, 1... ♕xf4 2. ♗xf4#, 1... ♕e5 2. ♗xe5#, 1... ♕f6+ 2. ♗e7#, 1... ♕h8+ 2. ♗f8#, (1... ♕xd6+ 2. ♕xd6#, 1... ♔f6/♕~ 2. ♖h6#) ◆ 7 direct unpins.

★ **Other example** 888.

UNPIN, DOUBLE

As a result of one side's move two of the opponent's units gets unpinned simultaneously, one directly and the other by way of self-interference.

≡ **Alias:** Double Unpin.

UNPIN, INDIRECT

A piece of either colour arrives on a pin-line. In other words, an interference on a pin-line.

★ **See examples:** 13, 254, 293, 310, 463, 548, 721, 731, 776, 807, 943, 1110, 1192, 1193, 1207, 1290, 1613.

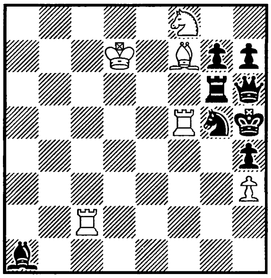
≡ **Alias:** Interference Unpin.

UNPIN, PRZEPIÓRKA

A logical theme. The *Main plan* as try play unpins a black piece which refutes by giving a check. A *Foreplan* builds a shield for the white King and only then the black piece can be unpinned.

Some sources (e.g. *Thema-Boek*) give a simpler and broader definition: Unpinning of a black piece as soon as it is devoid of a good defence.

⧗ David Przepiórka (1880-1942).



1624

PRZEPIÓRKA, David
Akademische Monatshefte für Schach 1908

#4

1624: **1.** ♖**c7!** ~(♗e5) 2. ♔c8 ~(♗xc7) 3. ♗d5 ~ 4. ♗f3#.

≡ **Alias:** Przepiorka.

UNPIN, RECIPROCAL

Unpinned and unpinning pieces exchange their roles.

UNSOLVABLE PROBLEM

A composition that cannot be solved because it has no solution. A composition in which the author's solution is invalid but has another solution is said to be unsound.

≡ **Alias:** No Solution.

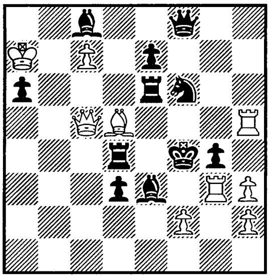
UNSOUND PROBLEM

A problem is said to be unsound when it either has a solution unintended by the composer, a dual that spoils the thematic play, or an illegal position. Unsound problems are ineligible for composing tourneys.

≡ **Alias:** Defective Problem.

URAL THEME

Black corrections on the black King's *flight square* with *dual avoidance*.



1625

KOPNIN, Alexey G.
1.pr Shakhmaty v SSSR 1947

#2

1625: 1. ♗e4! ~ 2. ♕f5#, 1...♖d~ 2. ♕xe3#, 1... ♖dxe4! 2. ♖f5# (2. fxe3?/♕g5?), 1... ♘~ 2. ♖xg4#, 1... ♘xe4! 2. fxe3# (2. ♖f5?/♕g5?), 1...♖e~ 2. ♕e5#, 1... ♖exe4! 2. ♕g5# (2. ♖f5?/ fxe3?), (1... ♔xe4 2. ♕f5#).

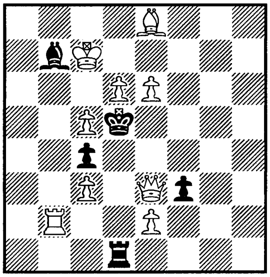
URANIA THEME

A complete change of function of the same white move accross different *phases*, as first move, threat or mate. In **1626** the theme is doubled.

⧗ Named after an East German popular scientific magazine, which organized a TT in 1980.

Pattern:

Urania		
1	~	a
A		
X	A	
*Y		A



1626

DITTRICH, Stefan
2.pr Urania 1980

#2

1626: 1. ♖b5? ~ 2. c6#, 1... ♖b1! ◆ **1. c6?** ~2. **♖b5#**, 1... ♗a6! ◆ **1. ♗f7?** ~ 2. e7#, 1... ♗c8! ◆ **1. e7?** ~ 2. **♗f7#**, 1... ♖d4! ◆ **1. ♕f4!** ~ 2. ♕f5#, 1... ♔xc5 2. **♖b5#**, 1... ♔xe6 2. **♗f7#**.

VACATION

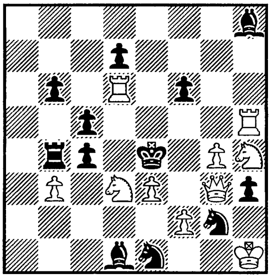
Used in phrases "line vacation" and "square vacation" to signify the removal or withdrawal of a man from a line or square.

★ **See example** 1021.

VACATION SACRIFICE

A piece is sacrificed with the purpose of vacating its departure square for another piece of the same colour to occupy it. The uniqueness of such vacation is in the fact that the departing piece must be sacrificed, typically with check for a variety of reasons, e.g. to deny the opponent of the time for a counter-play.

⧗ This is one of the oldest themes, seen already in *Mansubat*, but its real promotion was in the 1st WCCT tourney 1972-75.

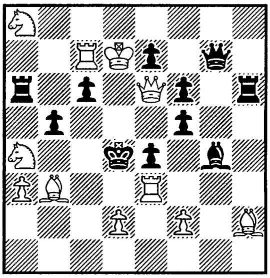


1627

VISSERMAN, Eeltje
1.pl WCCT 1972-1975

#3

1627: 1. ♘f5! ~ 2. f3+ ♘/♗xf3 3. ♘f2#, 1... ♘f3 2. ♕f4+ ♘xf4 3. ♘g3#, 1... ♗f3 2. ♕e5+ fxe5 3. ♘g3#, 1... ♘xd3 2. ♖d4+ cxd4 3. ♘d6#, 1... cxd3 2. ♖e6+ dxe6,♔d5 3. ♘d6,♕d6#.



1628

AVNER, Uri
1.pr Israel Ring Tourney 1955-56

#3

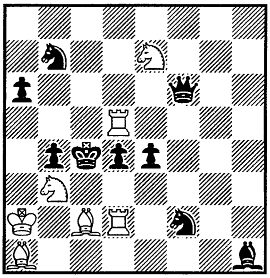
1628: 1. ♘**c5!** (2. ♖d3+ exd3,♔xc5 3. ♕e3, ♕/♖d5#), 1... ♖xa3 2. ♕d5+ cxd5 3. ♘e6#, 1... ♖h3 2. ♕e5+ fxe5 3. ♘e6#, 1... ♗e2 2. ♕xe4+ fxe4 3. ♘e6#, 1... ♕g5 2. ♕d6+ exd6 3. ♘e6#, (1... f4 2. ♖xe4+ ♔xc5 3. d4#).

★ **Other example** 974.

≡ **Aliases:** Räumungsopfer (Ger.); Sacrificial Voidance.

VACATION SACRIFICE, CYCLIC

A cyclic shift of vacation sacrifice of three (or more) white pieces. In an ideal case piece *A* vacates a line or square for piece *B*, who vacates a line or square for *C*, who gives mate. In the second variation *B* vacates for *C*, who vacates for *A*, who mates. In the third variation *C* vacates for *A*, who vacates for *B*, who gives mate. The chain of sacrifices is applicable in selfmates, too.



1629

OTT, Markus
3.pr Phénix 1991

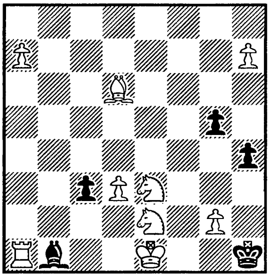
#4

1629: 1. ♗b2! ~ 2. ♖dxd4+^{A} ♕xd4 3. ♘d2+^{B} ♕xd2 4. ♗b3#^{C}, 1... ♘d3 2. ♘a5+^{B} ♘xa5 3. ♗b3+^{C} ♘xb3 4. ♖c2#^{A}, 1... d3 2. ♗xd3+^{C} exd3 3. ♖c2+^{A} dxc2 4. ♘d2#^{B}(2... ♘xd3 3. ♖c2+ ♕c3 4. ♘d2#) ◆ In the complete cycle ABC-CAB-BCA the third member is the mating piece which sacrifices itself in two other variations.

VALLADÃO TASK

A blend of *castle*, *en-passant capture* and *promotion*.

⧗ Joaquim Valladão Monteiro (1907-1993).



1630

VALLADÃO MONTEIRO, Joaquim
O Globo 1964

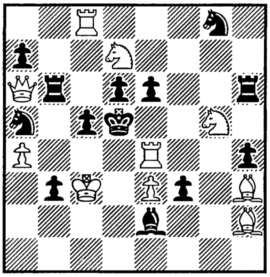
#2

1630: 1. g4! ~ 2. a8♕#, 1... ♗a2,♗xd3 2. 0-0-0#, 1... hxg3(ep) 2. h8♕#.

VALLADÃO THEME

In try (or tries) and solution the key piece(s) vacate a threat square.

1631: 1. ♖c4? ♗d3! ◆ **1. ♖f4?** ♖b4! ◆ **1. ♖g4?** ♘f6! ◆ **1. ♖xe6?** ♘f6! ◆ **1. ♖xh4!** ~ 2. e4#, 1... ♗d3 2. ♕xd3#, 1... ♖b4 2. ♕xd6#, 1... ♘f6/♖xh4 2. ♗xe6#.



1631

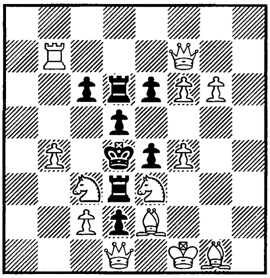
RIZZETTI, Dante H.
2-3.pr= Clube de Xadrez Guarantiguetá TT 1967

#2

VALUŠKA THEME

Optical *Lačný theme*. Cyclic changed mates in twins. In **1632** nothing actually changes, the apparent cycle is the result of an opportune (or convenient) writing.

⧗ Ján Valuška (1947).



1632

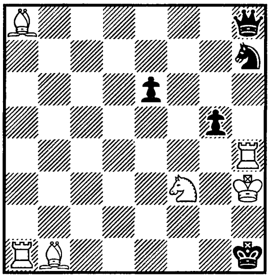
VALUŠKA, Ján
1.pl Czechoslovakia – Sweden 1970-72

#2 b) vertical mirror around the d-file

1632: a) **1. ♕e7!** (~), 1... ♖xc3 2. ♘f5#, 1... ♖xe3 2. ♕xd2#, 1... ♚xc3 2. ♕a1#, 1... c5 2. ♘b5#, 1... ♖6~ 2. ♕c5#, 1... e5 2. ♕xe5# ◆ b) **1. ♕c7!** (~), 1... ♖xc3 2. ♕xd2#, 1... ♖xe3 2. ♘b5#, 1... ♚xe3 2. ♕g1#, 1... c5 2. ♕xc5#, 1... ♖6~ 2. ♕e5#, 1... e5 2. ♘f5#.

VALVE

A black move that simultaneously opens one and closes another line of black line-moving piece (Queen, Rook or Bishop).



1633

CHEYLAN, Yves
The Problemist 1982 / dedicated to C. Mansfield

#2

1633: *1... g4+ 2. ♔g3# ◆ **1. ♖g4!** ~ 2. ♖g1#, 1... ♘f6+ 2. ♗h7#, 1... ♘f8+ 2. ♘h4#, (1... ♕d4 2. ♘xd4#).

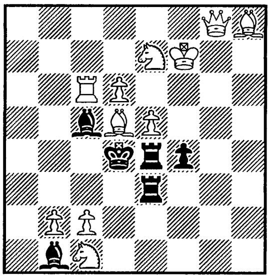
★ **Other example** 544.

→ ***See also:*** *Bi-Valve; Mixed (Bi-)Valve.*

VALVE TRIES

White has several tries, with the same threat, which are all defeated by the same black move, but every time with different defensive motif. **1634** is a pioneer example. **1635** shows an extension of Valve's idea: the strategic motifs may not change, but flights given to the black King do! **1636** with a related theme is an 8-fold record with almost each phase having different threat (and a block in one instance)!

⌛ Leo Valve (1914-1952).

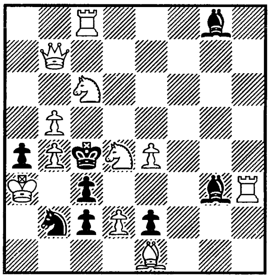


1634

VALVE, Leo
Suomen Shakki 1950

#2

1634: **1. ♔e6/♔e8/♔f6/c4/♗e6?** (2. ♘f5#) ♖xe5(+)! ◆ **1. ♔f8!** (2. ♘f5#) ♗xd6 2. ♖c4# ◆ The defensive motives are: check, (direct) pin, direct guard, indirect guard, and unblock.

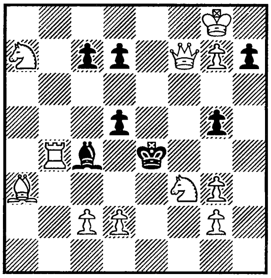


1635

MYLLYNIEMI, Matti
1.pr Tidskrift för Schack 1965

#2

1635: **1. dxc3?** (2. ♘e5#) ♔d3! 2. ♘e5 ♔e3! ◆ **1. ♗f2?** ♔d3! 2. ♘e5 ♔xd2! ◆ **1. ♕b6?** ♔d3! 2. ♘e5 ♔xe4! ◆ **1. ♘xc2?** ♔d3! 2. ♘e5 ♔xc2! ◆ **1. ♘xe2?** ♔d3! 2. ♘e5 ♔xe2! ◆ **1. ♘f3?** ♔d3! 2. ♘ce5 ♗xe5! ◆ **1. ♘f5!** ~ 2. ♘e5#, 1... ♔d3 2. ♘e5#.



1636

BARTOLOVIĆ, Hrvoje ;
ŠTAMBUK, Sveto
1.pr Problem 1953

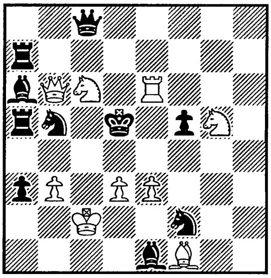
#2

1636: 1. ♗c1? ~ 2. d3#, 1... d4! (unpin) ◆ 1. ♗b2? ~ 2. ♘xg5#, 1... d4! (closed white line) ◆ 1. g4? ~ 2. ♕f5#, 1... d4! (pin) ◆ 1. ♖b8? ~ 2. ♖e8#, 1... d4! (opened black line) ◆ 1. ♔xh7? ~ 2. ♕g6#, 1... d4! (unblock) ◆ 1. ♘c8? (~), 1... d4! (tempo) ◆ 1. ♘b5? ~ 2. ♘c3#, 1... d4! (guard) ◆ 1. ♕f6? ~ 2. ♘xg5/♕e5#, 1... d4+! (check) ◆ **1. ♘c6!** ~ 2. ♘xg5#, 1... dxc6 2. ♕e6#, 1... h6 2. ♕g6#.

VALVE, DOUBLE

In two variations Black defends against White's double threat by opening two and closing two own lines. In his mating moves White takes advantage of Black's self-interferences.

⌛ Article by K. A. K. Larsen (1896-1963) in *Skakbladet*, July 1938, p.106-7.



1637

LARSEN, Karl A. K.
Skakbladet 1938

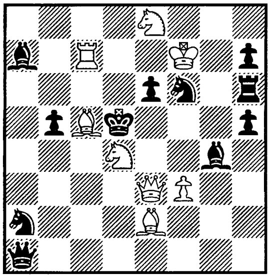
#2

1637: **1. d4!** (2. ♗c4,♕c5#), 1... ♘c3 2. ♘b4#, 1... ♘c7 2. ♘e7#, (1... ♘xd4+,♘d6,♘d3 2. ♕xd4, ♖e5,♗g2#).

VALVE-RUKHLIS THEME

Mate transference after different self-blocks over at least two phases.

1638: *1... e5 2. ♕b3# ◆ **1. ♗d6?** (2. ♕e5#) ♗xd4 2. ♕b3#, 1... ♕xd4! ◆ **1. ♘c6?** (2. ♘e7#) ♗xc5 2. ♕b3#, 1... ♘g8! ◆ **1. f4?** (2. ♕e5#) ♘e4 2. ♕b3# 1... ♘d7! ◆ **1. ♘xe6!** (2. ♘f4#) ♕e5 2. ♕b3#.



1638

VALVE, Leo
5.hm Olympic Tourney
1952

#2

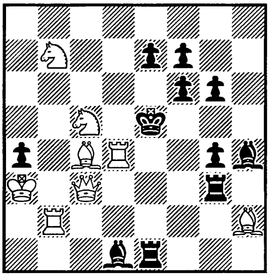
→ *See also: Rukhlis Theme.*

≡ **Alias:** Valve Mate Transference.

VAN DER VEN BLEND

A rear piece of a white battery is pinned. In the first variation, this piece gives a direct mate after being indirectly unpinned. In the second variation, a *Goethart* interference with the pin-line allows a discovered mate.

⌛ A.M.A. van der Ven (1877-1938).



1639

VAN DER VEN, A. M. A.
1.hm Good Companion
1923 / (v)

#2

1639: **1.** ♘**e6!** ~ 2. ♖b5#, 1... ♗b3 2. ♕a5#, 1... ♗f3 2. ♖f4# (=Goethart), (1... ♔f5,f5 2. ♖f4,♖xg4#).

→ ***See also:*** *Goethart Theme.*

VARIATION

In a direct mate problem a line of play starting with a black move or defence and ending with mate in the stipulated number of moves. The branching of a variation may occur on first black move or later. This applies in principle for most of the other types (e.g. self- and reflex-mates), possibly with a different ultimate goal. However, in defensive types of problems the branching always occurs with the move of the defending side, also in studies, where the number of moves is undetermined.

In help play problems, where the parties co-operate, the problem can in principle, branch on any move of either side (see Helpmate).

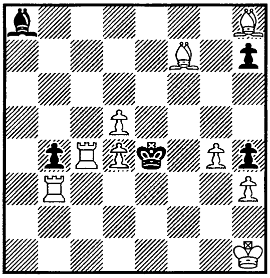
VARIATION, FORCED

A series of extorted moves on both sides. Two very different kind of variations may serve as examples: one, where strong threats (checks, mating attack etc.) of one or both sides leave little room for error, the other is one or both sides' Pawn's unhindered march to promotion. In good compositions such episodes are either side-lines, or constitute only a part of the main variation, the true climax being passed or yet to come.

1640 is a rare example of both types of variations. In order to find both the main variation and the by-play, solver has to dare put the Rook *en prise* and expose white King to a check.

In the study **1641** Black threatens white Rook and immediate mate, and later a perpetual check. White forces the black Queen to stay on the 8th rank.

Both compositions may illustrate the fact that "forced" is a very subjective concept, too.

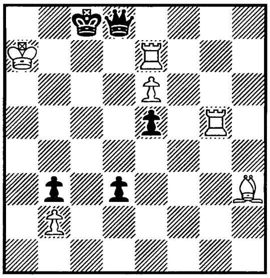


1640

SCHAUER, Bernhard
1.pr Aachener Nachrichten
TT 1968

#5

1640: **1.** ♖**c6!** ◆ 1... ♗b7 2. ♖e6+ (threat) ♔xd5 3. ♖f6+! ♔xd4+ (3... ♔e4 4. ♖ff3) 4. ♖c6+ ♔e4 5. ♖c4# ◆ 1... ♗xc6 2. dxc6 ♔f4 3. c7 ♔g5 4. c8♕ ♔h6 5. ♕c1# (2... h5 3. c7 hxg4 4. c8♕ g3 5. ♕g4#.



1641

REZVOV, Nikolay
2.pr Odessa JT 1988

+

1641: **1.** ♖**g8!** ♕**xg8 2.** ♖**g7** ♕**e8** (2... ♕xg7 3. e7+ ♔c7 4. e8♘+; 2... ♕h8 3. e7+ ♔c7 4. e8♕+ ♕xg7 5. ♕c8+ ♔d6+ 6. ♔b6 ♕g1+ 7. ♔b5 +–)

3. ♖d7 d2 4. e7 d1♕ 5. ♖b7+ (5. ♖xd1 ♔c7=) **♕dd7 6. ♖xd7 ♕xd7+ 7. ♔b6 ♕xh3** 8. e8♕#.

VARIATION, MAIN

A variation containing the thematically most relevant part of the composition, as distinct from a by-variation or by-play.

In the main variation, which consists of Black's defence and White's mate or continuation, the composer shows the core idea of his composition. The composition often has more than one main variation. Some of them may occur in virtual play, too.

→ *See also: By-Play; Variation, Thematic.*

≡ **Alias:** Main Line.

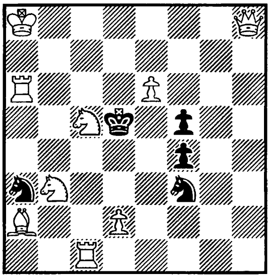
VARIATION, SHORT

A variation that ends with a mate in fewer than the stipulated number of moves.

→ *See also: Mate, Short; Threat, Short.*

VARIATION, THEMATIC

Variation that, together with all thematic variations contains the core substance of what the composer intends to convey.



1642

JONSSON, Herman
Allehanda för Folket 1887

#2

1642: 1. ♘**e4!** (~), 1...♘a~,♘c4 2. ♘bc5,♘c3#, 1...♘f~,♘e5 2. ♕d4,♘f6#, 1... ♔xe4,fxe4 2. ♘c5,♖c5# ◆ Four thematic variations with Black Correction and Theme B2. The pair of captures on e4 rises naturally from the setting, and can be considered an additional pair of thematic play of its own.

→ *See also: Variation, Main.*

VAULTING KING [F]

Fairy condition. The Vaulting King when in check has the additional power of moving like another piece stipulated by the composer. Several types of added power have been tried, but Vaulting Kings have not gained wide currency.

⧗ Introduced by Jesse G. Ingram (1885-1969) in his article *Escape on Horseback* (FCR xi/1939, p.34).

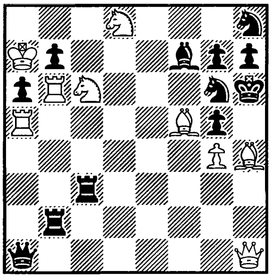
VECTOR INTERFERENCE

The line of a black piece in focal position is cut by either a black or a white piece.

→ *See also: Barnes Focal Theme; Barthélemy Theme.*

VECTOR THEME

Several black line-movers target the same entity. In the solution these lines of action are closed by White and Black.



1643

VISSERMAN, Eeltje
1.pr Probleemblad 1955

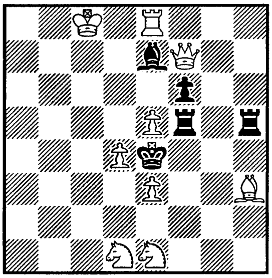
#3

1643: 1. ♘**e7!** ~ 2. ♘xf7+ ♘xf7 3. ♘g8#, 1... ♗a2 2. ♗b1, 1... ♗b3 2. ♗c2, 1... ♗c4 2. ♗d3 ◆ etc.

VELIKY THEME

In refuting White's tries, a Black piece imitates the move of a White piece in parallel fashion.

⧗ Veliky, Mikola M. (1936).



1644

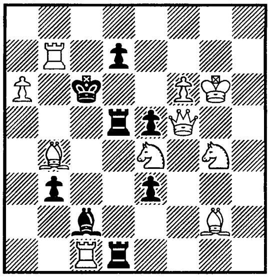
LABAI, Zoltán
1.pr N. Veliky-65 JT 2001

#2

1644: 1. ♕a2? ~ 2. ♕a8#, 1... ♖xe5 2. ♕g2#, 1... ♗a3! ◆ **1. ♕b3?** ~ 2. ♕b7#, 1... ♖xe5 2. ♘f2#, 1... ♗b4! ◆ **1. ♕e6?** ~ 2. ♕c6#, 1... ♖xe5 2. ♗g2#, 1... ♗d6! ◆ **1. ♕c4!** ~ 2. ♕c6#, 1... ♖xe5 2. d5#, 1... ♗c5 2. dxc5#.

VENTURA THEME

The key closes (anticipatory) line of black pinned piece, which Black unpins in defence.



1645

VENTURA, José
S. E. P. A. 1949

#2

1645: 1. ♘d6! ~ 2. ♘xe5#, 1... e4 2. ♕xd7#.

VERFOLGUNGSZÜGER [F]

Fairy condition. Deviates from *Follow My Leader* in that only Black must move to a square White has left. On the other hand, Black is obligated to make such a move and, consequently, White must make moves which help Black meet the follow-condition.

VERSION

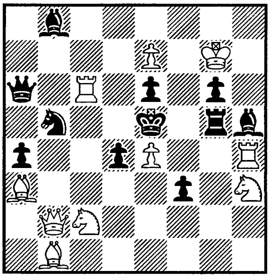
Said of a problem which is an adaptation of an earlier one (it may have been altered to improve its economy or to eliminate a cook)... (Definition from *FIDE Album*.)

...or to improve the thematic play. Versions are usually not eligible for tourneys, unless there is a considerable improvement in content or form. If version is made by someone else than the composer of the original work, the composer should be consulted first, if possible. In any case, his name and the original source must be given when the version is published.

★ **See example** 139.

VICE VERSA THEME

In one variation Black opens one black and one white line and in another variation Black closes one black and one white line.



1646

EERKES, Allard P.
1.pl Finland – Netherlands 1938-1939

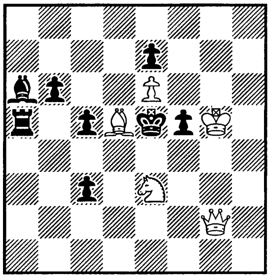
#2

1646: 1. ♘e1! ~ 2. ♘d3#, 1... ♘~ 2. ♕xb8# (open+open), 1... ♘c7! 2. ♗d6# (close+close), (1... ♘d6! 2. ♖c5#), 1... ♖g4 2. ♘xf3# (close), 1... ♗g4 2. ♕h2# (close).

→ ***See also:*** *Kinnunen Theme.*

VIENNA SCHOOL

Having its roots in the *Bohemian school* tradition, the movement was also influenced by the *Old German school*, but mostly by the *Strategic school*. The compositions were characterized by play that was rich of variations and sacrificies, having variety in finale positions and difficult solutions. The movement was at its strongest during the first few decades of the 20th century before the 2nd World War. Its foremost composers were Maximilian Feigl, Konrad Erlin and Ottmar Nemo.



1647

ERLIN, Konrad
Deutsche Schachzeitung 1905

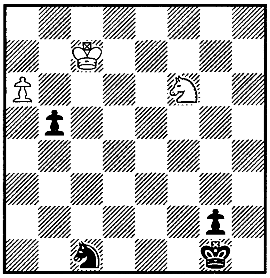
#3

1647: 1. ♕h1! ~ 2. ♕h8+ ♔d6 3. ♕b8#, 1... ♗c8 2. ♘c4+ ♔d4 3. ♕d1#, 1... c4 2. ♘xf5! ♖xd5 3. ♕e1#, 1... ♔d6 2. ♕h2+ f4 3. ♕xf4# ◆ (1... ♔d4 2. ♘xf5+).

→ ***See also:*** *Bohemian School.*

VIRAGE [E]

Complex recurrent translational movement of pieces (usually two Queens) on a considerably broad space.



1648

RINCK, Henry
Deutsche Schachzeitung 1905

+

1648: 1. ♘g4 ♔h1 2. a7 g1♕ 3. a8♕+ ♕g2 4. ♕h8+ ♔g1 5. ♕d4+ ♔h1 6. ♕d1+ ♕g1 7. ♕d5+

♕g2 8. ♕h5+ ♔g1 9. ♕c5+ ♔h1 10. ♕xc1+ ♕g1 11. ♕c6+ ♕g2 12. ♕h6+ ♔g1 13. ♕c1+ ♕f1 14. ♕c5+ ♔h1 15. ♕h6+ ♔g1/♔g2 16. ♕h2#/♘e3+.

≡ **Alias:** Turn.

VIRTUAL PLAY

The play following a try, as opposed to set play and post-key play. (Definition from *FIDE Album*.)

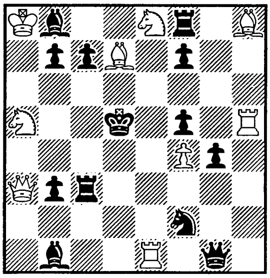
VIRTUAL THEMES

The emphasis of the thematic content of a problem lies heavily in the tries, the logic of their refutations and appreciation of why the actual play works being the main focus of the problem. Examples are *option combinations* and many other logical ideas, *White combinations*, etc.

VISSERMAN CYCLE

Three defensive motives appear in one *phase* in cyclic order against White's triple threat.

This is a true 3x3 change of motifs, unlike cyclic *dual avoidance* or cyclic mate *separation* where 3 mates are cyclically prevented by only 2 defensive motifs.



1649

VISSERMAN, Eeltje
1.pr De Probleemvriend 1944-I

#2

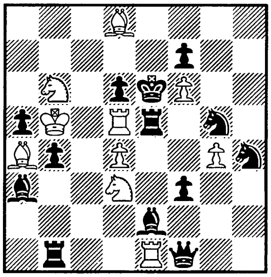
1649: 1. ♕**b4!** ~ 2. ♕d4/♖e5/♘f6#, 1... f6 2. ♗e6# (2. ♕d4?$^{a!}$, 2. ♖e5?$^{b!}$, 2. ♘f6?$^{c!}$), 1... c5 2. ♕xb7# (2. ♕d4?$^{b!}$, 2. ♖e5?$^{c!}$, 2. ♘f6?$^{a!}$), 1... ♘e4 2. ♖xf5# (2. ♕d4?$^{c!}$, 2. ♖e5?$^{a!}$, 2. ♘f6?$^{b!}$), (1... ♖xe8,♗a7,♘d3 2. ♕d4,♖e5,♘f6# = free-form Fleck) ◆ a = closing of white line, b = guard, c = opening of black line.

≡ **Alias:** Condensed Mlynka Theme.

VISSERMAN IDEA

Two white pieces, ***A*** and ***B***, are pinned by black line-movers ***a*** and ***b***. In the first variation, ***a*** captures ***A*** with a check, the white King moves away along the second pin-line, ***a*** enters the square vacated by the King and unpins ***B*** which then mates. In the second variation, ***b*** captures ***B*** with a check, white King moves away along the first pin-line, ***b*** comes to the vacated square unpinning ***A*** which gives a mate.

⧗ Eeltje Visserman (1922-1978).



1650

VISSERMAN, Eeltje
4.pr Die Schwalbe 1971

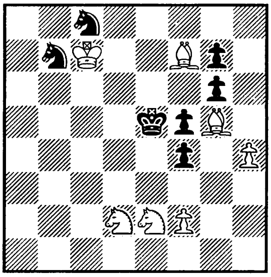
#3

1650: 1. ♗e7 ~ 2. ♖xe5+ dxe5 3. d5#, 1... ♖xd5+ 2. ♔a6 ♖b5 3. ♘f4#, 1... ♗xd3+ 2. ♔xa5 ♗b5 3. ♖xd6#.

VISSERMAN THEME

A moremover theme. A black piece is captured by a white one. Later in the same line of solution a different white piece occupies or passes over the square formerly occupied by the (captured) black piece.

⧗ The more-mover theme in the 2nd WCCT.



1651

VISSERMAN, Eeltje
Jaarboek van de NBvP 1946 / (v)

#4

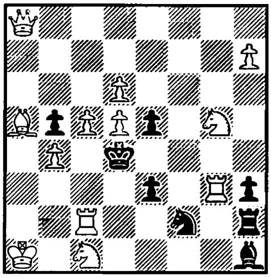
1651: 1. ♗**c4!** ~ 2. ♗xf4+ ♔f6 3. ♗g5+ ♔e5 4. f4#, 1... f3 2. ♘xf3+ ♔e4 3. ♘d2+ ♔e5 4. f4#.

≡ **Alias:** Visserman 1.

VISSERMAN TYPE

Problems in three or more moves with *changed mates* in sub-variations (branching on second move or later) in a single phase.

1652: 1. ♗**b6!** (~) , 1... ♗f3 2. ♕g8 ~ 3. c6#, 2... ♘e4 3. ♘xf3#, 2... ♘d3 3. ♘b3#, 1... ♗g2 2. ♕a2 ~ 3. c6#, 2... ♘e4 3. ♘e6#, 2... ♘d3 3. ♘e2#, (1... ♘~ 2. ♖g4+ etc.).



1652

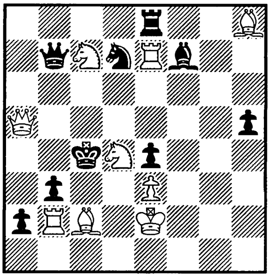
VISSERMAN, Eeltje
The Problemist 1955

#3

≡ **Alias:** Visserman 2.

VLADI-ZAGORUIKO

Zagoruiko theme including at least one *Vladimirov paradox*.



1653

STOJNIĆ, Dragan
1.hm Ostroleka EU-PL 2008

#2

1653: 1. ♘c6!^{A} ~ 2. ♕c3#, 1... ♘e5^{a} 2. ♘xe5#, 1... ♕b4 2. ♕xb4#, (1... ♕xc7,♘f6,♖xh8 2. ♗xb3, ♘e5,♖xe4#) ◆ **1. ♘de6?^{B}** ~ 2. ♕c3#, 1... ♘e5 2. ♕c5#, 1... ♕b4^{b} 2. ♕d5#, 1... ♖xh8! ◆ **1. ♖xe4?** ~ 2. ♗d3#, 1... ♘e5^{a} 2. ♘c6#^{A}, 1... ♕b4^{b} 2. ♘de6#^{B}, 1... ♘c5!.

VLADIMIROV PARADOX

A single-variation expression of *Vladimirov theme*. Instead of defeating the try black thematic move may be a defence which leads to a new mate, different from the first move of the second thematic phase.

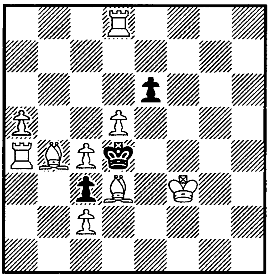
Patterns:

Vladimirov Paradox (1)		
1	~	a
X		B
Y		A

Vladimirov Paradox (2)		
1	~	a
X		!
Y		A

≡ **Alias:** Vladimirov Effect.

1654: 1. c5?^{A} e5^{a} 2. ♗a3#, 1... exd5!^{b} ◆ **1. ♗d6?** exd5^{b} 2. c5#^{A}, 1... e5!^{a} ◆ **1. ♗f8!** (~) 1... e5^{a} 2. c5#^{A} ◆ (1... exd5^{b},♚e5 2. ♖xd5,♗g7#).



1654

VASILENKO, Andrey
2.pr Magadanskiy komsomolets 1985

#2

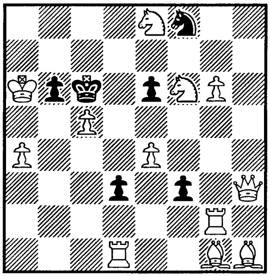
VLADIMIROV THEME

A two-move *anti-reversal* theme with paradoxically *changed functions of moves*: White try-moves become in a solution mates after the black moves that defeated them as tries. Two variations (tries) is the minimum requirement.

⧗ Yakov Vladimirov (1935).

Pattern:

Vladimirov			
1	~	a	b
A?		!	
B?			!
X		A	B



1655

DOMBROVSKIS, Alfreds
"64" 1977

#2

1655: 1. cxb6?^{A} ~ 2. ♖c1#, 1... d2!^{a} ◆ **1. e5?^{B}** ~ 2. ♕xf3#, 1... f2!^{b} ◆ **1. ♖c2!** (~), 1... d2^{a} 2. cxb6#^{A}, 1... f2^{b} 2. e5#^{B}, (1... ♘~,e5,dxc2,bxc5,b5 2. ♕xe6,♕c8,♖d6,♖xc5,axb5#).

★ **Other examples:** 860, 930.

→ ***See also:*** *Banny Theme.*

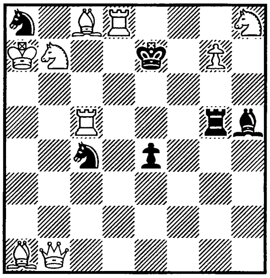
VLADIMIROV, CROSS-CLOSED

A two-variation expression of *Vladimirov theme* in *reversal exchange* form.

Patterns:

Cross-Closed Vladimirov (1)			
1	~	a	b
A		!	B
B		A	!

Cross-Closed Vladimirov (2)			
1	~	a	b
A		C	B
B		A	D



1656

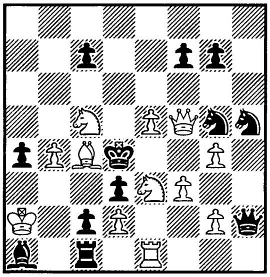
KOVAČEVIĆ, Marjan
2.pr A. Vasilenko 50 JT 2001

#2

1656: 1. ♕b4?^{A} ~ 2. ♖c7#, 1... ♘b2^{b} 2. ♖f5#^{B}, 1... ♘e5^{a} 2. ♖c6#^{X}, 1... ♘d6! ◆ **1. ♖f5!^{B}** ~ 2. ♗f6#, 1... ♘e5^{a} 2. ♕b4#^{A}, 1... ♘b2^{b} 2. ♕xe4#^{Y}, (1... ♖xf5,♖g6 2. g8♘,♖f7#).

VLADIMIROV, DEFERRED

Vladimirov theme in a three-mover, in which White's thematic moves occur on the 3rd move.



1657

KELLER, Michael
3.pr Schach-Aktiv 1999

#3

1657: 1. ♘xd3?^{A} (2. ♕d7#) ♘f6!^{a} ◆ 1. ♘d7?^{B} (2. ♕xd3#) ♘f4!^{b} ◆ **1. ♗xf7!** (2. ♘e6+ ♘xe6 3. ♕e4#), 1... ♘f6^{a} 2. ♕d7+ ♔xe5 3. ♘xd3#^{A}, 1... ♘f4^{b} 2. ♕xd3+ ♔xe5 3. ♘d7#^{B} ◆ (1... ♘g3 2. ♕f4+).

VLADIMIROV, IDEAL

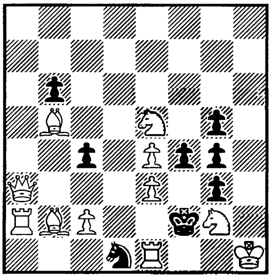
Vladimirov theme with changed mates after non-defeating thematic defences in tries.

⧗ First realized by Mihailo Stojnić in 1997.

Pattern:

Ideal Vladimirov			
1	~	a	b
A?		!	C
B?		D	!
X		A	B

1658: 1. exf4?^{A} ~ 2. ♘xg4#, 1... ♘c3!^{a}, 1... ♘e3^{b} 2. ♕xe3#^{C} ◆ 1. c3?^{B} (~), 1... ♘xc3^{a} 2. ♗xc3#^{D}, 1... **♘xe3!^{b}** ◆ **1. ♗d4!** (~), 1... ♘c3^{a} 2. **exf4#^{A}**, 1... **♘xe3^{b}** 2. **c3#^{B}**, (1... fxe3,f3,♘b2,c3 2. ♕f8, ♘xg4,exf4,♖f1#).



1658

STOJNIĆ, Mihailo
4.pr Mat Plus 1997

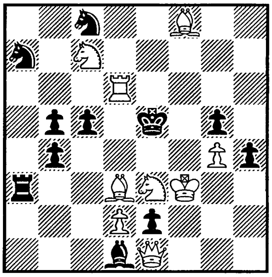
#2

→ ***See also:*** *Vladimirov Theme.*

VOGEL THEME

In a three-mover the key selfpins two white pieces which are then simultaneously unpinned by Black's first move. The next white move is made by one and the mating move is given by the other unpinned piece.

⧗ A. J. P. J. Vogel (?).



1659

DE JONGH, Theodor
4.pr KNSB TT 1936 / (v)

#3

1659: **1. ♗xe2!** ~ 2. ♖e6+/d4+, 1... ♗b3 2. ♘c4+ ♗xc4+ 3. ♗d3#, (1... ♗xe2+ 2. ♕xe2, 1... ♖xe3+ 2. ♔xe3, 1... ♖a6 2. ♘c4+).

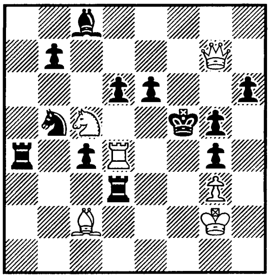
VOLAGE PIECES [F]

Fairy condition. A piece that changes its color the first time it makes a move that changes the color of the squares. Afterwards it becomes orthodox. The rule does not apply to Kings.

VOLGA THEME

Twomover twins. In position (a) the key by a piece of type *A* unpins a black piece of type ***B***. A twin is built by replacement of that black piece (of type ***B***) with a black piece of type *A*. Now the key is made by a white piece of type ***B*** which unpins the black substitute – which is now a piece of type *A*.

⧗ Theme tourney Volgogradskaya pravda 1970.



1660

NAZAROV, Boris N.
Vecherniy Leningrad 1967

#2 b) ♞d3

1660: a) **1. ♘e4!** ~ 2. ♕f6# etc. ◆ b) **1. ♖e4!** ~ 2. ♕f7# etc.

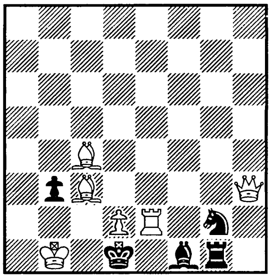
≡ **Alias:** Volzhskaya tema.

VOLGOGRAD THEME

A twomover with *Changed Functions Of Moves*: a key and threat from one phase become respectively a threat and mate in another.

Pattern:

Volgograd		
1	~	a
A	B	(C)
D	A	B



1661

ANTONOV, Yuri ; MOCHALKIN, Oleksandr V.
Probleemblad 1986

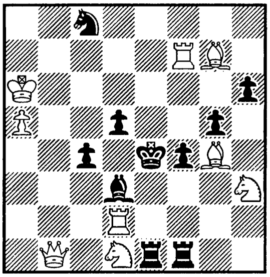
#2

1661: 1. ♕d3?^{A} ~ 2. ♗xb3#^{B}, 1... ♗xe2 2. ♕xe2#, 1... ♘e3 2. dxe3#, 1... ♘e1! ◆ **1. d4!** ~ 2. ♕d3#^{A}, 1... ♗xe2 2. ♗xb3#^{B}, 1... ♘e3 2. ♖e1#.

WAITER

A type of two-move problem, popular especially in the 19th century, in which the key is a pure waiting move. *Incomplete blocks* (*Block, Incomplete*) are also considered waiters.

1662: 1. ♗h8! (~), 1... d4 2. ♕b7#, 1... c3+ 2. ♕xd3#, 1... ♗~ 2. ♖d4#, 1...♖e~ 2♖(x)e2#, 1... ♖e3 2. ♘c3#, 1...♖f~ 2. ♘hf2#, 1... ♖f3 2. ♗f5#, 1... ♘~ 2♖(x)e7#, 1... f3 2. ♗f5#, 1... h5 2. ♘xg5#.



1662

HUNTER, James A. William
Gentleman's Journal 1872

#2

★ **Other example** 395.
→ ***See also:*** *Block; Block, Incomplete.*

WAITING MOVE

1. A *key* that threatens nothing but maintains or creates a *block* position where Black is in *Zugzwang*, i.e. a situation where every possible black move entails a weakness that enables White to force mate.

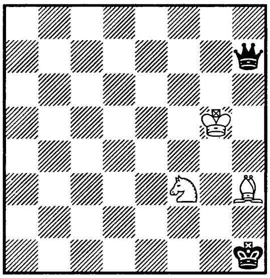
2. In all kind of composition, any move by either side, the only purpose of which is to use up the turn to move. See, for instance *Tempo Move*.

★ **See examples:** 761, 1348.
→ ***See also:*** *Waiter.*

WALKER'S POSITION [E]

One of the two positions with material ♔♗♘ vs. ♚♛ in which the side with light pieces achieves a draw. Based on Walker's analysis, published in Lehrbuch in 1841.

⧗ George W. Walker (1803-1879).



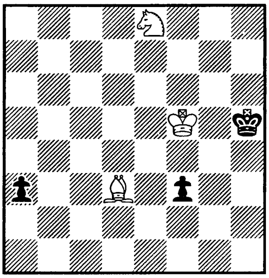
1663

WALKER, George W.
New Treatise on Chess 1841

=

1663: 1. ♔g4 ♕c7 2. ♗f1 ♕c1 3. ♗h3 =.

1664: 1. ♔f4 (1. ♘g7+? ♔h6 2. ♔f6 a2 3. ♘f5+ ♔h5 –+) **a2 2. ♘g7+ ♔h4** (2... ♔h6?? 3. ♘f5+ ♔h5 4. ♗c4; 3... ♔~ 4. ♘d4(e3)+ ♔~ 5. ♘b3/♘c2) **3. ♘f5+ ♔h3 4. ♗f1+ ♔h2 5. ♘d4** (thr. 6. ♘b3/♘c2) **a1♕ 6. ♘xf3+ ♔h1 7. ♗h3!=**, because ♔ moves around his ♘ and plays ♗h3-f1 when necessary.



1664

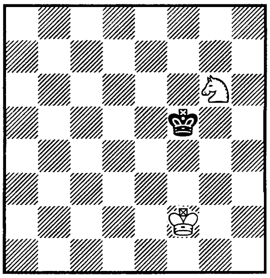
KIVI, Visa
Suomen Shakki 6/1951

=

WANDELSCHACH [F]

Fairy condition. When a piece (excluding Kings) plays on a square that was occupied in the regular game starting position, it assumes as part of the same move the characteristics and color of the piece originally located there. Kings do not change, but the man that occupies their initial square becomes King (= *Rex Multiplex*). In Kingside castling the Rook becomes a Bishop, in Queenside one it becomes a Queen.

⧗ Invented by Kurt Bacmeister (1915-1993).



1665

THOMA, Andreas
Schach-Echo 1975

h#3 Wandelschach
b) ♘g6→g5

1665: a) 1. ♔g4 ♘h8=♜ 2. ♖h1=♖ ♖d1=♕+ 3. ♔h3 ♕h5# ◆ b) 1. ♔g4 ♘e6 2. ♔h3 ♘d8=♛ 3. ♕d1=♕ ♕h5#.

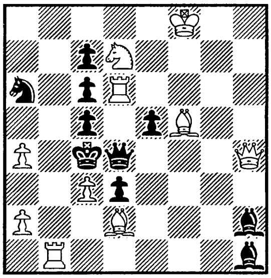
WARP CHESS [F]

Fairy condition, a kind of *power chess*. If any white piece makes two or more moves in the course of a series of moves, these moves should go in a row. Castling, as usual, is considered a King's move. A Pawn and the piece it promotes to are considered as one and the same unit.

WARSAW THEME

Black Correction with the black Queen as thematic piece.

1666: 1. ♖c1! ~ 2. cxd4#, 1... ♕~ 2. ♗xd3#, 1... ♕f4! 2. ♘xe5#, 1... ♕e4! 2. ♗e6# ◆ etc.



1666

EERKES, Allard P.
1.pr 37. Schakend Nederland TT 1942

#2

WAZIR [F]

Fairy piece. A (0,1)-*leaper*. In other words, a Rook that can move only to the squares immediately next to it.

≡ **Alias:** Vizir.

WAZIR-KING [F]

Fairy piece. A King that moves only orthogonally.

WCCI

World Championship in Composition for Individuals. The first WCCI covered the period 1989-1991, the second 1998-2000. The competition is organized in 8 groups (twomovers, threemovers, moremovers, helpmates, selfmates, studies, fairy problems and retro problems). Participants can take part in each group with at most 6 compositions. Each group has three judges who rank the entries with the scale 0-4 (as in the *FIDE Album*). From each composer four best entries are included in each group, the maximum point in every group for an individual composer being thus 48. The composer with the highest score is the World Champion of the group concerned.

WCCT

World Chess Composition Tournament in which countries compete as teams. The first similar contest was organized by Latvia in 1937. After the Second World War the first team event, which had no official status though, was held in 1962-4, second (with the name *International Team Match*, ITM) 1967-71. The first official WCCT was organized by Finland in 1972-5. A couple of decades, the number of competing countries was a little less than 30, until in the 5th WCCT, organized by The Czech Republic, the number raised to 39. The 9th WCCT, presently in progress, was launched in 2011, and the number of participating countries is 37.

WCSC

World Championships for Solving Chess Problems for national teams have been organized in the connection with the annual Congress of WFCC (former PCCC) officially since 1977 (in Malinska, Yugoslavia; 1st World Champion Finland, with solvers Pauli Perkonoja and Henry Tanner), and officially for individuals since 1983 (in Bat Yam, Israel; 1st World Champion Roland Baier, Switzerland), both by permission of PCCC (WFCC). The format of the event has been same almost from the very start: On the first day the participants solve three 2-movers (solving time 20 min), three 3-movers (60 min) and three studies (100); on the second day three helpmates (50 min), three more-movers (80 min) and three selfmates (50 min), all in all 18 compositions in maximum 360 minutes.

The teams are represented by 2-3 members, and in each round the score of two best solvers is included in the total score of the team. For Individual competition is included the total score of each round. An individual solver does not have to be a member of any team, but the number of such solvers is limited.

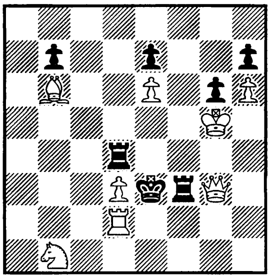
The results of the competitions as well as of the Open Competition, which is practically open to anyone, are included in the official rating, which the titles of International Grandmaster, International Master and FIDE Master are based on. There are further specifications as to the place a solver must end up in a competition to achieve the required norm.

≡ **Alias:** World Championships for Solving Chess Problems.

WEBER TYPE [S]

Fata Morgana selfmate in which there is an immediate set selfmate, if it were Black's turn to move.

⧗ Wolfgang Weber (1909-1981).



1667

WEBER, Wolfgang
Die Schwalbe 1935

s#3*

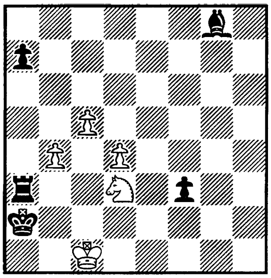
1667: *1... ♖xg3# ◆ **1. ♕h4!**, 1...♖f~ 2. ♕h3+ ♖f3 3. ♕g3, 1... ♖g3+ 2. ♕g4 ♖~ 3. ♕g3(+).

→ ***See also:*** *Fata Morgana.*

WECHSELZÜGER [F]

Fairy chess variant, a combination of maximummer and minimummer conditions. The player on the move is allowed to choose the shortest or longest move, making the opponent do the same (type A), or the opposite (type B).

⧗ Invented by Baldur Kozdon (1938).



1668

KOZDON, Baldur
feenschach 1970

h#3 a) Wechselzüger, type A
b) Wechselzüger, type B

1668: a) **1. ♔a1** d5 2. ♗xd5 ♘e1 3. ♗a2 ♘c2# ◆ b) **1. ♗b3** c6 2. ♔a1 ♘c5 3. ♖a2 ♘xb3#.

WEGFÜHRUNG

A German term for '*ex-deploy*'.

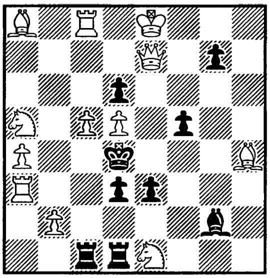
WEGLENKUNG

A German term for '*ex-decoy*', to decoy away from guarding a line or square.

WEISSAUER THEME

Black clears a line for White after a capture on this very line.

⧗ Hermann Weißauer (1920).



1669

WEISSAUER, Hermann
1.hm Deutsche Schachzeitung 1978

#3

1669: 1. ♘b3+? ♔c4! ◆ **1. ♕xg7+?** ♔e4! ◆ **1. ♔f8!** (2. ♔xg7 ~ 3. ♗f6#), 1... ♖xc5 2. ♘c2+ ♖xc2 3.

♘b3#, 1... ♗xd5 2. ♘f3+ ♗xf3 3. ♕xg7# ◆ (1... g5 2. ♗xg5).

≡ **Aliases:** Weißauer-Bahnung (Ger.); Weissauer Clearance.

WENIGSTEINER

A problem with not more than four pieces on the board.

★ **See example** 38.

WFCC

The national chess problem associations' federation which was founded in 1952 and continued the work of IPB (International Problem Board, founded in 1927). The federation, under the name PCCC, started to function properly in 1956. Since then the FIDE has, upon the PCCC/WFCC's proposal, granted the titles of International Judge for Chess Composition and International Master of Chess Composition, from 1972 on the additional title of International Grand Master of Chess Composition, and from 1990 on the FIDE Master titles. In 1958 at the congress held in Piran the PCCC drew up the Codex for Chess Composition. Since the autumn of 2010 the federation has carried the name The World Federation of Chess Composition, essentially continuing the PCCC work.

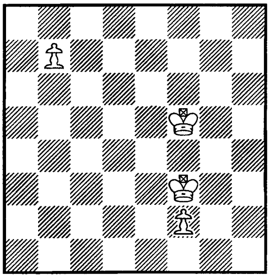
The number of member-countries is presently 40.

≡ **Alias:** World Federation for Chess Composition.

WHICH MEN ARE BLACK? [F]

Fairy stipulation. In the diagram position all chessmen are white, and some of them must be changed to black to make the stipulation fulfill.

⌛ Invented by Albet H. Kniest in 1964.



1670

KNIEST, Albert H.
Diagramme und Figuren 1964

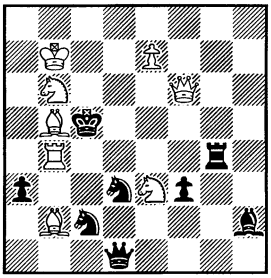
h#2 2111
Which men are black?

1670: Pf2 and ♔f3 are black.: ◆ a) **1.** ♔**g3** b8♕+ 2. ♔h4 ♕h2# ◆ ♔f3 is black: ◆ b) **1.** ♔**g2** b8♕ 2. ♔h3 ♕g3#.

≡ **Alias:** Welche Steine sind Schwarz? (Ger.).

WHITE COMBINATIONS

White tries are defeated by black defences so that the mate would be possible had White not taken that move. There is an organic link between these tries that form a theme for itself, which exists (only) in the virtual play.



1671

ALYOSHIN, Igor
3.pl All-Sovyet Champ. 1947

#2

1671: 1. ♗**a4?** ♘dxb4! ◆ **1.** ♗**e8?** ♘cxb4! ◆ **1.** ♗**c6?** ♖xb4! ◆ **1.** ♗**a6!** ~ 2. ♖b5#, 1... ♘dxb4 2. ♘a4#, 1... ♘cxb4 2. ♘d7#, 1... ♖xb4 2. ♕c6#., (1... ♘d4 2. ♖c4#).

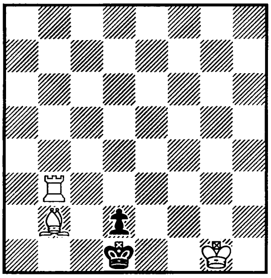
★ **Other examples:** 17, 406, 683, 685, 768, 852, 856, 1126, 1550, 1631, 1705.

≡ **Alias:** Beliye kombinatsii (Rus.).

WHITE CONSTANT THEME [H]

A problem has two or more phases, in which the white moves remain same.

⌛ Proposed by Valery Barsukov (1939) (Bassisty in *"Slovar terminov shakhmatnoi kompozycyi"*, p.415).



1672

POCHTAREV, K.
1.pr Problemist Pribuzhya TT 1995

h#2 2111

1672: 1. ♔**e1** ♗c1 2. d1♖ ♖e3# ◆ **1.** ♔**e2** ♗c1 2. d1♗ ♖e3#.

≡ **Alias:** Belaya konstanta tema (Rus.).

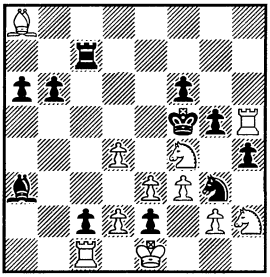
WHITE QUEEN THEME

Nowadays known as the Nietvelt Defence.

WHITE THEME

In a single line of play (variation) one black piece is first interfered with following its critical move, and after its second critical move it is immobilized.

⧗ Alain Campbell White (1880-1951).



1673

WHITE, Alain C. ; SCHÜTTE, Ernst
Die Schwalbe 1936

#7

1673: 1. ♘g4 ♗f8 2. ♘f2 ♖e7 3. ♗c6 (~) ♗h6 4. ♗a4 ♖c7 5. ♗e8 ♖g7 6. ♘g4 ~ 7. ♘xh6#.

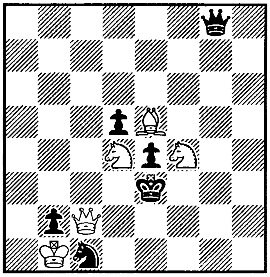
WHITE TO PLAY

A joint term for mostly direct mate problems which would solve in the stipulated number of moves or quicker, if White had a pure waiting move at his disposal. Examples can be found under *Block, Complete*, *Block-Threat*, *Fata Morgana*, *Mutate*, *Pseudo Two-Mover*, *Waiter*, etc.

★ **See example** 619.

WHITE TO PLAY ECHO

A *Pseudo Two-Mover* in which White has to postpone his mate beyond two moves, but the position he reaches is an echo in relation to some axis compared to the initial position.



1674

BREUER, Josef
1.pr Die Schwalbe 1951/I

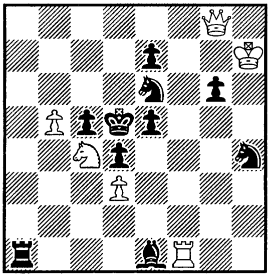
#3

1674: *1...♕g~ 2. ♘xd5#, 1... ♕d8/♕e6/♕a8 2. ♘g2# ◆ **1. ♕h2!** (~), 1...♕g~ 2. ♘xd5+, 1... ♕c8! 2. ♕g2, 1... ♕e6 2. ♘c2+ ◆ New foci f5 and c2, instead of the original ones g2 and d5.

WIENER THEME

A *logical combination*: The *main plan*, which carries a single threat, if executed immediately, proves insufficient. The *foreplan* forces Black to play so that the main plan now carries a double threat, which Black is unable to parry. **1675**

A variation of the idea: there is no double threat, but instead, the original threat from the main plan is replaced by another, and after Black has parried it, the original threat follows as a mate – **1676**.

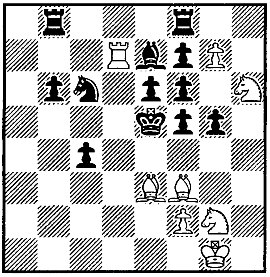


1675

BRUNNER, Erich
Deutsches Wochenschach 1913 / dedicated to C. Kockelkorn

#3

1675: 1. ♖f5? ♗g3! ◆ 1. ♖f6? ♖a6! ◆ **1. ♖f8!** ~ 2. ♖d8#, 1... ♖a8 2. ♖f5 (3. ♕xa8,♖xe5#), 1... ♗a5 2. ♖f6 (3. ♕a8,♕xe6#) ◆ etc.



1676

GUTTMANN, Hugo ; HAJEK, Karl
Wiener Schachzeitung 1933

#3

1676: 1. ♗xc6? (2. ♗d4#) ♗c5! ◆ **1. ♘h4!** ~ 2. ♘xf7+ ♖xf7 3. ♘g6#, 1... gxh4 2. ♗xc6 (threats 3. f4# and not 3. ♗d4?) f4 3. ♗d4#.

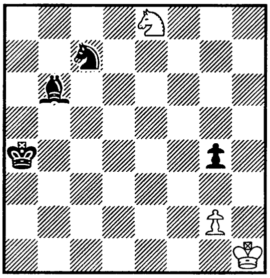
★ **Other example** 629.

≡ **Aliases:** Drohzuwachs (Ger.); Vienna.

WILD PIECE [E]

Endgame theme. One piece (of the weaker side) continuously attacks the opponent's King, offering itself as sacrifice, the acceptance of which would lead to a stalemate. This is in fact one form of the *Perpetual attack* theme.

1677: **1.** ♘f6 g3 2. ♘e4 ♗f2 3. ♘c5+! (3. ♘c3+? ♚b3 4. ♘b5 ♘a6 5. ♘c7 ♘b8 6. ♘a6 ♘c6 7. ♘b8 ♘e5 8. ♘d7 ♘c4 9. ♘e5(b6) ♘a3 10. ♘c4 ♘c2 11. ♘a3 ♘e1 12. ♘c2 ♘xg2!–+) ♚a5! 4♘a(e)6 ♘b5 5. ♘c7 ♘d4 6. ♘e6! (6. ♘b5? ♘f3!) ♘c2 7. ♘d4 =.



1677

TROITSKY, Alexey A.
Shakhmatny listok 1929

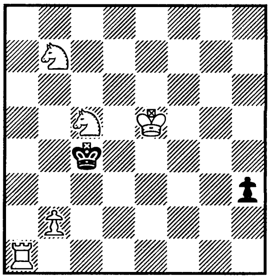
=

★ **Other example** 1366.

WILLMERS STYLE

In a more-mover there is a well-hidden main play without variations until the last pair of moves, i.e. without Black's actual counter-play.

⧗ Rudolf Heinrich Willmers (1821-1878).



1678

WILLMERS, Rudolf
Leipziger Illustrierte Zeitung 9.4.1859

#4

1678: **1.** ♖a7! ♔b4/h2 2. ♘a5(+) ♔b~ 3. ♖b7+ ♔xa5,♔xc5 4. b4#.

★ **Other example** 1430.

WIN [E]

A stipulation in endgame studies: White is expected to reach a position of decisive advantage. Decisive advantage means that White has a theoretically won material advantage, theoretically won position, or a position in which he can reach such an advantage.

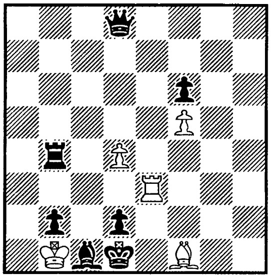
→ ***See also:*** *Draw.*

WIN OF SPACE

A logical combination: White's try play fails because in a decisive position he has no space for a tempo move. With his foreplan he decoys a black piece so that it still has an analogous defence, but White has gained space for a necessary tempo move.

→ ***See also:*** *Deprivation Of Space.*

1679: **1.** ♗**g2?** ♕a8! 2. ♗xa8 ♖b7! 3♖e~ ♖b3 ◆ **1.** ♗**d3!** ♖c4 2. ♗e4 ♕a8 3. ♗xa8 ♖c6 4. ♗b7! ~ 5. ♗f3#.



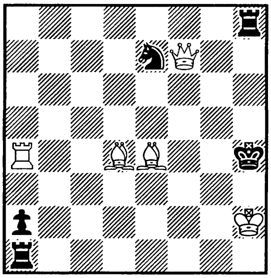
1679

BERGES, Wilhelm
pr Die Schwalbe 1936/II

#5

WINDMILL TASK

A task-record theme: Bishop's all possible thirteen moves from the center of the board.



1680

CARPENTER, George E.
Detroit Free Press 1885

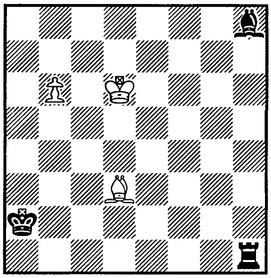
#2

1680: **1.** ♗e3! ~ 2. ♗~#, 1... ♔g4+ 2. ♗h7#, 1... ♘g6/f5/d5/c6 2. ♗x♘#, 1... ♖b8 2. ♗b7#, 1... ♖a8 2. ♗xa8#, 1... ♖h1+ 2. ♗xh1#, 1... ♖g1 2. ♗g2#, 1... ♖f1 2. ♗f3#, 1... ♖d1 2. ♗d3#, 1... ♖c1 2. ♗c2#, 1... ♖b1 2. ♗xb1# ◆ One of the earliest with the obvious flaws.

WOTAVA'S IDEA [E]

White with a weaker force sacrifices a Bishop on two squares in two symmetric variations to attract the black Rook and reach a drawn position.

⧗ Alois Wotawa (1896-1970).



1681

WOTAWA, Alois
Chess Magazine 1948

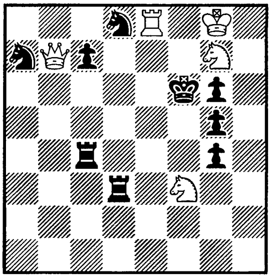
=

1681: **1. b7** 1... ♖e1 2. ♗e4! ♖xe4 3. b8♕ ♗e5+ 4. ♔d5 ♗xb8 5. ♔xe4=, 1... ♖h5 2. ♗f5 ♖xf5 3. b8♕ ♗e5+ 4. ♔e6 ♗xb8 5. ♔xf5=.

WURZBURG-PLACHUTTA INTERFERENCE

Mutual (reciprocal) interference between pieces of like motion standing on different lines. In other words, a pair of Holzhausen interferences between same two pieces on the same square. If the interference is induced by a sacrifice on the critical square then it is a regular (reciprocal) Plachutta interference. **1682** is an early economical example of mutual interference of two black Rooks. In **1683** the theme is doubled: besides the orthogonal interference on g2 there is a diagonal interference on e7. Note that the Queen and Bishop can be considered like-moving pieces when the Queen has only a diagonal thematic purpose.

⧗ Otto Wurzburg (1875-1951).

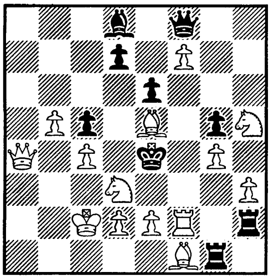


1682

WURZBURG, Otto
Zlatá Praha 1909 / (v)

#3

1682: 1. ♘e5! (2. ♕b2), 1... ♖dd4 2. ♕e4! ♖xe4 3. ♘d7#, 1... ♖cd4 2. ♕d5! ♖xd5 3. ♘xg4#, (1... ♘a~ 2♕(x)c6+, 1... g3 2. ♕f3+, 1... ♖b4 2. ♕xb4).



1683

HANNEMANN, Knud
2.pr Skakbladet 1930

#3

1683: 1. ♖f5! (~), 1... ♖hg2 2. ♘g3+ ♖xg3 3. ♘f2#, 1... ♖gg2 2. ♘f2+ ♖xg3 3. ♘g3#, 1... ♕e7 2. ♘f6+ ♕xf6 3. ♘xc5#, 1... ♗e7 2. ♘xc5+ ♗xc5 3. ♘f6#, 1... ♕d6 2. ♕a8+ ♕c6 3. ♘xc5#, 1... d6 2. ♘xc5+ dxc5 3. ♕a8#., (1... d5 2. cxd5+, 1... ♖xg4 2. hxg4, 1... ♖xe2 2. ♘f2+, 1... exf5 2. ♕a8+).

★ **Other examples:** 566, 1016, 1372.

→ *See also: Holzhausen Interference; Plachutta Interference.*

WURZBURG-PLACHUTTA, BRUNNER-

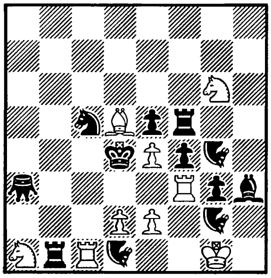
Secondary exploitation of the interference: after the interferences have occurred, White decoys, in distinct variations, both black pieces to their proper destination, where they finally evoke the harmful effect on their position. Compared to normal Wurzburg-Plachutta interference, which is ad-decoy followed ex-decoy, Brunner form are two successive ad-decoys.

★ **See examples:** 252, 774.

≡ **Alias:** Zipperlin.

WURZBURG-PLACHUTTA, CYCLIC [F]

Wurzburg-Plachutta interference between three like moving pieces on three lines. Impossible with only orthodox pieces.



1684

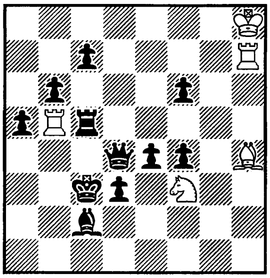
VISSERMAN, Eeltje
3.pr feenschach 1972

#3 🨊 = Nightrider, 🨖 = Grasshopper

1684: 1. ♘h4! ~ 2. ♖d3+ ♘xd3 3. ♘f3#, 1... 🨄de3 2. ♘c2+ 🨄xc2 3. ♘xf5#, 1... 🨄2e3 2. ♘xf5+ 🨄xf5 3. ♖c4#, 1... 🨄4e3 2. ♖c4+ 🨄xc4 3. ♘c2#, (1... ♖b3 2. ♘xb3+ ♘xb3 3. ♖d3#).

WURZBURG-PLACHUTTA, UNIT

Like its Grimshaw interference counterpart, Wurzburg-Plachutta can also occur on different squares, but its real applications may be restricted to helpmate genre.



1685

TATARIS, Antonis ; MOUTECIDIS, Pavlos
1.pr Colonelli JT 1982

h#2 2111

1685: 1. ♖f5 ♗xf6 2. ♕e5 ♖xc7# ◆ **1.** ♕a4 ♖xc7 2. ♖c4 ♗xf6#.

X-RAY MAN [F]

A fairy piece that moves through any other chessman.

⧗ Invented by E. Feigin and N. Givoli.

≡ **Alias:** Röntgenstein (Ger.).

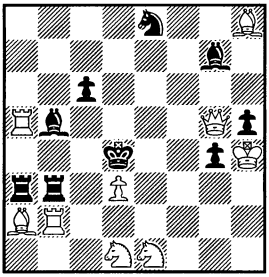
Z-FORMULA

"The Z-Formula denotes the number of phases, defences and changed mates (where there are 2 or more) according to the pattern ***Z-kl-mn***, in which ***k*** stands for the number of phases with changed play, ***l*** for the number of defences relevant to the changes in a single phase, ***m*** for the total number of all relevant defences, and ***n*** for the total of different mates. Example: *Z-31(112)-23*: 3 phases, two of them having only one defence and the third phase having 2 defences; 2 different defences in all, and 3 different mates (i.e. 1 mate transferred)." (Definition from FIDE Album.)

Developed in 1964 by a Slovakian problemist Bedrich Formánek to help classify direct mate twomovers and describe their content in terms of measurable elements: the number of phases, thematic variations, changed and transferred mates. Z-formula can clearly describe mechanisms with balanced phases, like two-phases with four changed mates (Z-24-48), a three-phase Zagoruiko theme (Z-32-26) or for instance *Ideal Rukhlis* (Rukhlis, Ideal) (Z-24-46), while a reliable description of mechanisms with non-balanced phases is not possible without extensions to the formula.

ZAGO-DOMBROVSKIS THEME

Zagoruiko theme including at least one Dombrovskis paradox.



1686

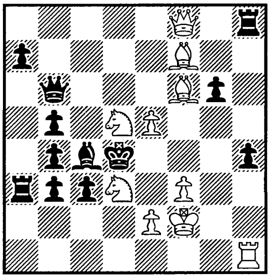
GAFAROV, Marsil
2.pr Konkurs Pobedy TT, Komsomolskoe znamya 1975

#2

1686: 1. ♖c2? ~ 2. ♕c5#^{C}, 1... ♗xd3^{a} 2. ♕e3#^{A}, 1... ♖xd3^{b} 2. ♕f4#^{B}, 1... ♗f6! ◆ **1. ♖d2?** ~2. ♘c2#^{D}, 1... ♗xd3^{a} 2. ♕f4#^{B}, 1... ♖xd3^{b} 2. ♕e3#^{A}, 1... ♖xa2! ◆ **1. ♖e2!** ~ 2. ♖e4#, 1... ♗xd3 2. ♕c5#, 1... ♖xd3 2. ♘c2#, etc.

ZAGO-HANNELIUS THEME

Zagoruiko theme combined with *defence-based Hannelius* (Hannelius, Defence-Based).



1687

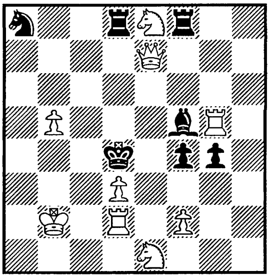
EROKHIN, Vladimir
pr Gazeta Czestochowa 1983 / (v)

#2

1687: 1. ♖d1? ~ 2. e3#^{A}, 1... ♗xd3^{a} 2. ♕xb4#, 1... ♗xd5^{b} 2. ♘b2#, 1... ♖a2! ◆ **1. ♕d6?** ~ 2. e6#^{B}, 1... ♗xd3^{a} 2. ♘xb6#, 1... ♗xd5^{b} 2. ♕xd5#, 1... ♖h5! ◆ **1. ♕c8!** ~ 2. ♕g4#, 1... ♗xd3 2. e3#^{A}, 1... ♗xd5 2. e6#^{B}.

ZAGO-LE GRAND THEME

Combination of Zagoruiko theme and le Grand theme. Two (or more) *changed mates* (Mate, Changed) in three (or more) phases, two of which containing a reciprocal change of threat and mate after one thematic defence.



1688

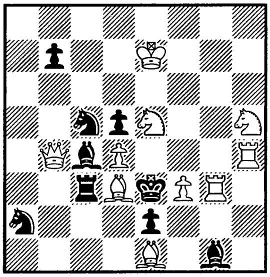
BANNY, Dmitry
1.pr Birnov MT 1986

#2

1688: *1... ♗xd3 2. ♕b4#, 1... ♖d5 2. ♘c2# ◆ **1. ♖e2?** ~ 2. ♕e5#^{A}, 1... ♗xd3 2. ♕c5#^{B}, 1... ♖d5 2. ♕b4#, 1... ♔d5 2. ♕e5#, 1... ♖fxe8! ◆ **1. ♖c2!** ~ 2. ♕c5#^{B}, 1... ♗xd3 2. ♕e5#^{A}, 1... ♖d5 2. ♖c4#, 1... ♔d5 2. ♕e4#.

ZAGO-RUKHLIS THEME

At least two *transferred mates* (Mate Transference) in at least three phases.



1689

HERMANSON, Halvar
Schweizerische Arbeiter Schachzeitung 1952

#2

1689: *1... ♗c~ 2. f4#, 1... ♗xd3 2. ♘g4# ◆ **1. ♕b2?** ~ 2. ♕xe2/♕d2#, 1... ♖c2 2. f4#, 1... ♖xd3 2. ♘g4#, 1... ♘e4! ◆ **1. ♕b6!** ~ 2. ♕h6#, 1... ♘e6 2. f4#, 1... ♘xd3 2. ♘g4# ◆ etc.

ZAGORUIKO THEME

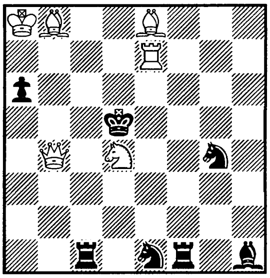
At least three *phases* with at least two *changed mates*.

⧗ Leonid Zagoruiko (1923-1999).

Patterns:

Zagoruiko 3x2			
1	~	a	b
X	*	A	B
Y		C	D
Z		E	F

Zagoruiko Nxm					
1	~	a	b	...	m
A		A$_1$	A$_2$	...	A$_m$
B		B$_1$	B$_2$	...	B$_m$
...	...	...	...	...	...
N		N$_1$	N$_2$	...	N$_m$



1690

ZAGORUIKO, Leonid
1.pr SVTVS 1953

#2

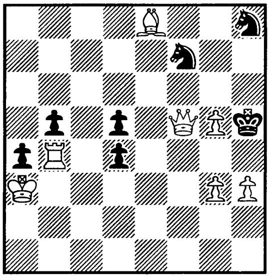
1690: *1... ♘c2 2. ♗c6#, 1... ♘f3 2. ♗f7# ◆ **1. ♘e6?** (2. ♕d4#), 1... ♘c2 2. ♘c7#, 1... ♖c4! ◆ **1. ♘b3?** (2. ♕d4#), 1... ♘c2 2. ♕c5#, 1... ♘f3 2. ♕e4#, 1... ♖f4! ◆ **1. ♘e2!** (2. ♕d4#), 1... ♘c2 2. ♘c3#, 1... ♘f3 2. ♘f4# ◆ etc.

★ **Other examples:** 258, 479, 672, 711, 748, 864, 1005, 1144, 1374.

ZAGORUIKO TWINS THEME

At least three *phases* with at least two *changed mates* are spread over two (or more) *twins* positions.

1691: a) *1... ♘g6 2. ♕g4#, 1... d3 2. ♖h4# ◆ **1. h4!** (~), 1... ♘g6 2. ♕f3#, 1... d3 2. ♕h7# ◆ b) **1. ♕e6!** (~), 1... ♘g6 2. ♕e2#, 1... d3 2. ♕h6#.



1691

RUDENKO, Valentin F.
3.pr Magyar Sakkélet 1958

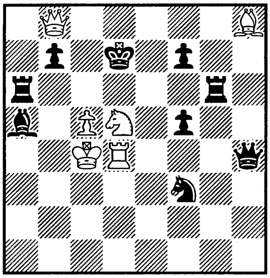
#2 b) after the key

ZAGORUIKO, CYCLIC

Cyclic change of three mates after two black defences in three *phases*. A more general definition is "cyclic change of *n* mates in *n* phases". The number of variations is smaller than the number of mates, otherwise it would be a *complete Lačný* (*Lačný, complete*) theme.

Pattern:

Cyclic Zagorouiko			
1	~	a	b
X	*	A	B
Y		B	C
Z		C	A

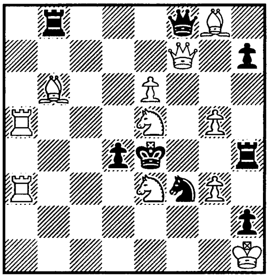


1692

RICE, John M.
1.pr Problem 37.TT 1961

#2

1692: *1... ♔c6^{a} 2. ♕e8#^{A}, 1... ♔e6^{b} 2. ♕c8#^{B} ◆ **1. ♘b6+?**, 1... ♔c6^{a} 2. ♕c8#^{B}, 1... ♔e6^{b} 2. ♕d6#^{C}, 1... ♔e7! ◆ **1. ♘f6+!**, 1... ♔c6^{a} 2. ♕d6#^{C}, 1... ♔e6^{b} 2. ♕e8#^{A} ◆ Pioneer with a checking key and unprovided checks.



1693

LIVSHITS, Edouard ;
SHEDEY, Sergey
1.pr Pravda 1968

#2

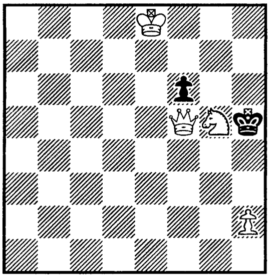
1693: *1... ♕c5 2. ♕f5#^{A}, 1... ♕xa3 2. ♕xf3#^{B} ◆ **1. ♘3g4?** ~ 2. ♘f2#, 1... ♕c5 2. ♕xf3#^{B}, 1... ♕xa3 2. ♕f4#^{C}, 1... ♕xf7! ◆ **1. ♘5g4!** ~ 2. ♘f2/♘f6#, 1... ♕c5 2. ♕f4#^{C}, 1... ♕xa3 2. ♕f5#^{A}.

ZAGORUIKO, DISTRIBUTED

Multiphase change of mates to at least two black defences, but unlike in an ordinary Zagoruiko theme, one pair of variations is split to two phases.

Pattern:

Distributed Zagoruiko			
1	~	a	b
X	*	A	B
Y		C	
Z			D
K		E	F



1694

VAN DIJK, Nils G. G.
Die Schwalbe 1959

#2

1694: **1. h4?** (~), 1... ♔h6 2. ♕h7#, 1... fxg5 2. ♕xg5#, 1... ♔xh4! ◆ **1. h3?** (~), 1... fxg5 2. ♕h7#, 1... ♔h4 2. ♕g4#, 1... ♔h6! ◆ **1. ♔f8?** (~), 1... ♔h6 2. ♘f7#, 1... ♔h4 2. ♘f3#, 1... fxg5! ◆ **1. ♔f7!** (~), 1... ♔h6 2. ♕g6#, 1... fxg5 2. ♕h3#, (1... ♔h4 2. ♘f3#) ◆ 3 x 2 Zagoruiko + 2 additional changes.

★ **Other examples:** 427, 480, 849, 1305.

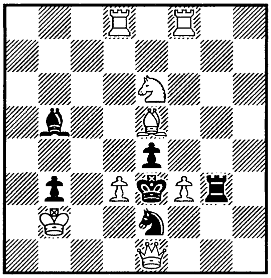
ZAGORUIKO, NANNING

A three phase Zagoruiko theme with partitioned exchange of mates (see the pattern below). A variant of *reduced Zagoruiko* (Zagoruiko, Reduced).

Pattern:

Nanning-Zagoruiko			
1	~	a	b
X	*	A	B
Y		B	C
Z		D	A

1695: *1... exd3 2. ♗d4#, 1... exf3 2. ♗f4# ◆ **1. ♘d4?** ~ 2. ♕xe2#, 1... exd3 2. ♗f4#, 1... exf3 2. ♘f5#, 1... ♖g2! ◆ **1. ♘f4!** ~ 2. ♕xe2#, 1... exd3 2. ♘d5#, 1... exf3 2. ♗d4#, (1... ♖g2,♗xd3 2. ♘xg2,♘d5#).



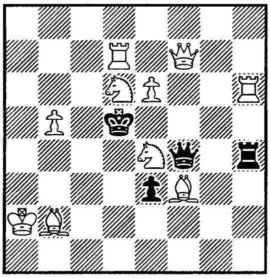
1695

NANNING, Frederik W.
1.pr Il Due Mosse 1955

#2

ZAGORUIKO, REDUCED

A collective term to themes that show the changed mates in **Zagoruiko** form, but the number of distinct mates fall short of the maximum, i.e. 3x2 Zagoruiko that has only 5, 4 or even 3 different mating moves etc. The number of white mating-moves is reduced by means of mate transference (**1696**) or reciprocal change (**1697**).

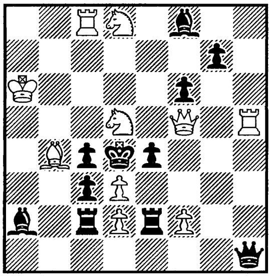


1696

VUKČEVIĆ, Milan
4-5.pr The Problemist 1982/I

#2

1696: *1... ♕xe4^{a} 2. ♕f5#^{A}, 1... ♕xd6^{b} 2. e7#^{B} ◆ **1. ♗e2?** ~ 2. ♗c4#, 1... ♕xe4 2. ♘b7#, 1... ♕xd6^{b} 2. ♕f5#^{A}, 1... ♕f1! ◆ **1. ♖c7!** ~ 2. ♖c5#, 1... ♕xe4^{a} 2. e7#^{B}, 1... ♕xd6 2. ♘f6#.



1697

GROENEVELD, Cornelis
1.pr Tijdschrift v. d. KNSB 1954

#2

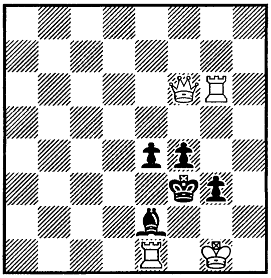
1697: *1... exd3 2. ♘c6#^{A}, 1... cxd3 2. ♘e6#^{B} ◆ **1. ♘e7?** ~ 2. ♕d5/♕d7#, 1... exd3 2. ♗c5#^{C}, 1...

cxd3 2. ♕c5#^{D}, 1... ♕xh5! ◆ **1. ♘e3!** ~ 2. ♕d5#, 1... exd3 2. ♘e6#^{B}, 1... cxd3 2. ♘c6#^{A}, (1... ♕xh5/♔xd3 2. ♕xe4/♕d5#).

→ ***See also:*** *Bartolović Theme.*

ZAGORUIKO, SUPER-

There is at least a 4-*phase* change of 2 mates (4x2) or a three-phase change of three mates (3x3).

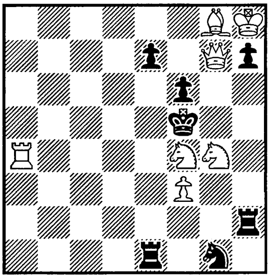


1698

PLESNIVÝ, Emil
Arbeiter Bote 21.1.1940

#2

1698: 1. ♕d4? (~), 1... e3 2. ♕d5#, 1... g2 2. ♕f2#, 1... ♗~ 2. ♕xe4#, 1... ♗d3! ◆ **1. ♕b2?** (2. ♕xe2#), 1... e3 2. ♕b7#, 1... g2 2. ♕xe2#, 1... ♗~ 2. ♕g2#, 1... ♗f1! ◆ **1. ♕h8!** (~), 1... e3 2. ♕a8#, 1... g2 2. ♕h3#, 1... ♗~ 2. ♕h5#, (1... ♔e3 2. ♕c3#) ◆ 3x3 Zagoruiko.



1699

MUSANTE, Horatio
1.pr British Chess Magazine 1956

#2

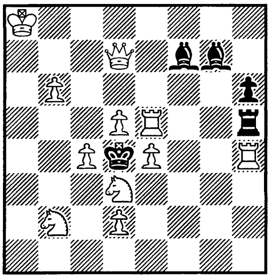
1699: *1... ♘e2 2. ♗e6#, 1... ♘h3 2. ♗xh7# ◆ **1. ♘g2?** ~ 2. ♖f4#, 1... ♘e2 2. ♘2e3#, 1... ♘h3 2. ♘h4#, 1... ♖xg2! ◆ **1. ♘e6?** ~ 2. ♖f4#, 1... ♘e2 2. ♖a5#, 1... ♘h3 2. ♕xh7#, 1... ♖xe6! ◆ **1. ♘d3!** ~ 2. ♖f4#, 1... ♘e2 2. ♘4e3#, 1... ♘h3 2. ♘h6#, (1... ♖e4,e5 2. fxe4,♕d7#) ◆ 4x2 Zagoruiko.

ZAGORUIKO, THREAT-

A minimum requirement is a three-*phase* problem which has in each phase a different threat and one changed mate.

Pattern:

Threat-Zagoruiko		
1	~	a
X	A	D
Y	B	E
Z	C	F



1700

HERMANSON, Halvar
866. Suomen Shakki 1953

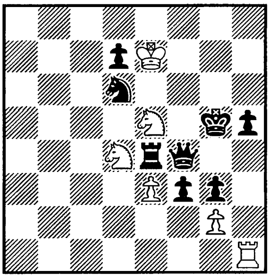
#2

1700: 1. c5? (2. ♕a4#) ♗xd5+ 2. ♕xd5#, 1... ♗e8! ◆ **1. ♕a4?** (2. c5#) ♗xd5+ 2. cxd5#, 1... ♗e8! ◆ **1. ♕g4?** (2. ♕g1#) ♗xd5+ 2. exd5#, 1... ♖g5!, (1. ♕a7 (2. b7#) ♗xd5+ 2. b7#, 1... ♗f8!) ◆ **1. ♕f5!** (2. ♕f2#) ♗xd5+ 2. ♖xd5#, (1... ♖xf5 2. exf5#) ◆ 4x2 threat-Zagoruiko.

ZAJIC THEME [H]

In a *helpmate* a black unit moves next to the black King where it is captured by a white piece, which is then re-captured by the black King.

⧗ Helmut Zajic (1943-2008).



1701

ZAJIC, Helmut
3.hm Schach-Echo 1976

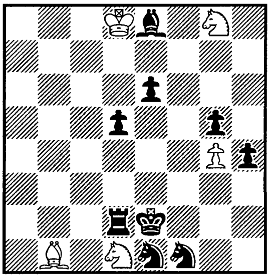
h#2 2111

1701: 1. ♕h4 ♖xh4 2. ♔xh4 ♘dxf3# ◆ **1. ♕f5** ♘xf5 2. ♔xf5 ♖xh5#.

ZALOKOTSKY THEME [H]

In one solution of a *helpmate* in three (or more) moves one piece visits in succession three squares. In another solution the other piece of the same colour visits the same three squares also in succession, but in opposite order. **1702** shows the theme both in play of White and Black.

⧗ Roman Zalokotsky, see Fedorovich Theme.



1702

ABROSIMOV, Viktor
3.pl 13th Russian Team Championship 1999

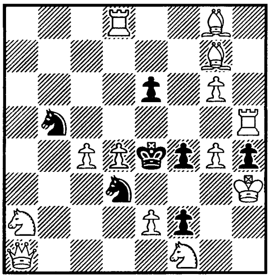
h#3 211...

1702: **1. ♔f3** ♘c3 2. ♔xg4 ♘e4 3. ♔h5 ♘ef6# ◆ **1. ♗h5** ♘f6 2. ♗xg4 ♘e4 3. ♗f3 ♘ec3#.

ZAPPAS THEME

A square of the black King's field is controlled by 3 white pieces. Cyclically, tries remove one control and are refuted by a black move which removes a second control because the envisaged mate (which occurs in another phase) removes the third control. A difference from Cyclic Theme H is that thematic lines can be invalidated in other way than closing them. For instance, it can be a withdrawal or capture of white thematic piece.

⧖ Byron Zappas (1927-2008).



1703

ZAPPAS, Byron
2.pr Schakend Nederland 1978

#2

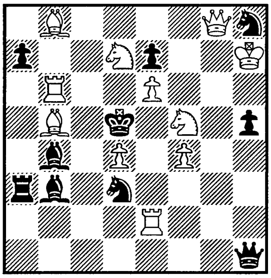
1703: (*1...♘d~,♘b~,e5 2. ♖e5,♘c3,♗d5#, 1... f3! 2. ?) ◆ **1. ♕c1?** (~), 1... f3 2. ♕e3#, 1... e5! (2. ♗d5?) ◆ **1. ♗h6?** (~) ♘b2 2. ♖e5#, 1... f3 2. ♘d2#, 1... ♘d6! (2. ♘c3?) ◆ **1. ♖f8?** (~), 1... f3 2. exf3#, 1... ♘b2! (2. ♖e5?) ◆ **1. ♖f5!** (~), 1... f3 2. exf3# ◆ etc.

★ **Other example** 1535.

ZAPPAS, SIMPLE

A square of the black King's field is controlled by 3 white pieces. A try removes one control and is refuted by a black move which removes a second control because the envisaged mate removes the third control. A difference from Theme H is that thematic lines can be invalidated in other way than closing them. For instance it can be a withdrawal or capture of white thematic piece.

⧖ Byron Zappas (1927-2008).



1704

ZAPPAS, Byron
U. S. Problem Bulletin 1987

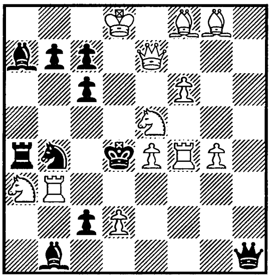
#2

1704: **1. ♘e5?** ~ 2. ♗c6#, 1... ♘f7! ◆ **1. ♗e5?** ~ 2. ♕a8#, 1... ♘c5 2. ♘xe7#, 1... ♗d6! ◆ **1. ♗d6?** ~ 2. ♕a8#, 1... ♕e4! ◆ **1. ♗c7!** ~ 2. ♕a8#, 1... ♕c1 2. ♕g2#, 1... ♘c5(♘e5) 2♖(x)e5#, 1... axb6 2. ♘xb6#.

ZARUR 1 THEME

In a set play there are at least two variations. White has the same number of tries which, owing to the error he commits, destroy one of the potentially new mates in turn, but prepare, compared to set play, a new mate to the other defence(s). The correct key provides all (both) Black's defences with mates.

⧖ Almiro Zarur (1920).



1705

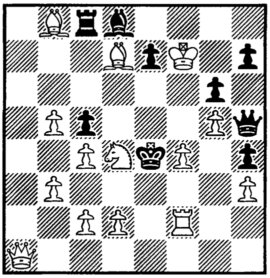
ZARUR, Almiro
Problemas 1960

#2

1705: *1... ♖a5 2. ♖xb4#, 1... ♘d3 2. ♖xd3#, 1... ♕h5 2. ♘f3# ◆ **1. ♘f7?** ~ 2. ♕e5#, 1... ♖a5 2. ♕xb4#, 1... ♘d3 2. ♕d7#, 1... ♕h5! ◆ **1. ♘d7?** ~ 2. ♕e5#, 1... ♖a5 2. ♕xb4#, 1... ♕h5 2. e5#, 1... ♘d3! ◆ **1. ♘ec4?** ~ 2. ♕e5#, 1... ♘d3 2. ♕d7#, 1... ♕h5 2. e5#, 1... ♖a5! ◆ **1. ♘g6!** ~ 2. ♕e5#, 1... ♖a5 2. ♕xb4#, 1... ♘d3 2. ♕d7#, 1... ♕h5 2. e5#.

ZARUR 2 THEME

In an *incomplete block* (Block, Incomplete), White has a set mate to at least two Black moves. In his tries White, owing to self-obstruction, destroys one of the set mates in turn, but prepares the other(s) with (a) new one(s). The correct key changes the set mates once again.



1706

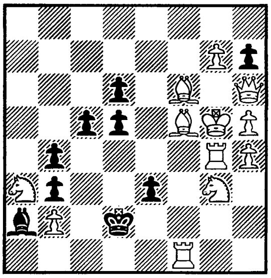
ZARUR, Almiro
4.hm Il Due Mosse 1959

#2

1706: *1... ♗c7 2. ♗c6#, 1... ♕xg5 2. ♖e2# ◆ **1. ♘e2?** (2. ♕e5#), 1... ♗c7 2. ♕a8#, 1... ♕xg5! ◆ **1. ♘c6?** (2. ♕e5#), 1... ♕xg5 2. ♕e1#, 1... ♗c7! ◆ **1. ♘e6!** (2. ♕e5#), 1... ♗c7 2. ♘xc5#, 1... ♕g5 2. ♘xg5#.

ZARUR 3 THEME

In an *incomplete block* (Block, Incomplete) position White has set mates to all Black's moves, except for one. In his attempts to provide that move with a mate, White destroys one of the set mates in turn. The correct key either carries no harmful effects or involves a compensatory element.



1707

ZARUR, Almiro
1.pr Castellari JT 1964

#2

1707: *1... c4 2. ♖d4#, 1... d4 2. ♘c4#, 1... ♗b1 2. ♘xb1#, 1... bxa3 2. ♗c3#, 1... e2! ◆ **1. ♖c4?** e2 2. ♔g4#, 1... d4! ◆ **1. ♗d4?** e2 2. ♔f6#, 1... c4! ◆ **1. ♗b1?** e2 2. ♔f5#, 1... ♗xb1! ◆ **1. ♗e7?** e2 2. ♔f6#, 1... bxa3! ◆ **1. ♗d8!** (~), 1... e2 2. ♔f5#, 1... bxa3 2. ♗a5#.

ZEBRA

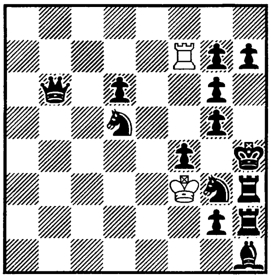
Fairy piece. A (2,3)-*leaper*. For instance: Zebra from a1 can play to c4 or d3.

⧗ G. Giccolini (ca 1770-1833) invented Elephant, which more or less corresponds to modern Zebra.

ZELLER TRAP THEME

In a *series play* problem a shielding mechanism formed by the cluster of black men within which black King and accompanying pieces (usually Rooks) maneuver so that one or more of them can be extricated. This was developed by the French composer Jean Zeller and has been much used in long series-movers. (Sir Jeremy Morse: *"Tasks and Records"*, Faber & Faber, London 1995).

⧗ Jean Zeller (1910-2002).



1708

ZELLER, Jean
3-4.pr British Chess Magazine TT 1971-1973

ser-h#30

1708: **1. ♔h5** 3. ♖g4 5. ♔h3 6. ♖h4 7. ♖h6 9. ♔h5 11. ♖g4 21. ♔a5 22. ♕b4 23. ♘b6 26. d1♖ 30. ♖b5 ♖a7#.

ZEPLER DOUBLING

Doubling of two pieces of like motion in which one piece first performs an *anti-ortho- -critical move* since otherwise it will be interfered by the other piece. Or shorter: Avoidance of doubling interference by an anti-ortho-critical move.

Three different forms are recognized:

(a) (Ordinary) **Zepler Doubling**. Two pieces are of different strength and the stronger one first makes an anti-critical move (and subsequently the weaker one comes behind). **1709** shows White Zepler Doubling.

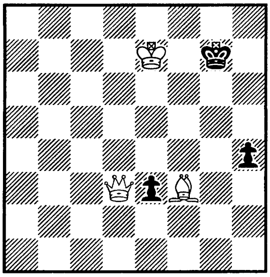
(b) **Loyd-Zepler Doubling**. Two pieces are of different strength and the weaker one first makes an anti-critical move (and subsequently the stronger one comes behind). **1710** shows White Loyd-Zepler Doubling.

(c) **Brunner-Zepler Doubling**. Two pieces are of same strength. **1711** shows White Brunner-Zepler Doubling.

Each of these has its *periform*.

Unlike Zepler Doubling, in Turton Doubling the introduction is an anti-meta-critical move.

⧗ Erich Zepler (1898-1980); Samuel Loyd (1830-1914); Erich Brunner (1885-1938).

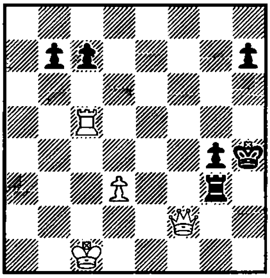


1709

PALATZ, Franz F.
La Vie Rennaise 1931 / (v)

#3

1709: 1. ♕f5! ~ 2. ♗e4 ~ ♔h6 3. ♕g6# ◆ **1. ♗d1?** e2 2. ♗c2 e1♕+!.

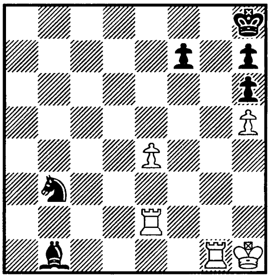


1710

SLADEK, Gerald
Österreichische Schachzeitung 1958

#5

1710: 1. ♖f5? c5! 2. ♕h2+ ♖h3 3. ♕e5 ♖h1+!; 2. ♔b2(♔c2) c4 3. ♕h2+ ♖h3 4. ♕e5 c3(cxd3)+! ◆ **1. ♔b2!** b5 2. ♖f5 c5 3. ♕h2+ ♖h3 4. ♕e5 ~,♖h2+ 5. ♖h5,♕xh2#.



1711

BRUNNER, Erich
Die Schwalbe 1930

#3

1711: 1. ♖eg2? ♗xe4!, (1. ♖g4? f5!) ◆ **1. ♖g3!** ~ 2. ♖eg2 ~ 3. ♖g8#, (1... ♗xe4+ 2. ♖xe4).

★ **Other examples:** 86, 765.

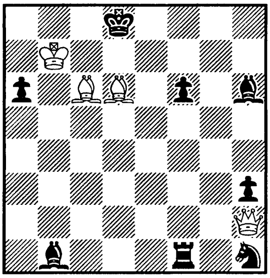
→ ***See also:*** *Doubling; Turton Doubling.*

≡ **Alias:** Zepler-Turton.

ZEPLER THEME

Against White's plan Black has a sufficient defence with piece *A*. With his foreplan White forces Black to shut-off piece *A*, but now Black has an analogous defence with piece *B*. In defence Black has, however, made a new error with piece *B*, and White takes advantage of this by mating in another way.

⧗ Erich Zepler (1898-1980).



1712

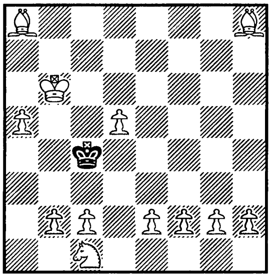
ZEPLER, Erich
1.pr Die Schwalbe 1930

#3

1712: 1. ♕b2? (2. ♕b6#) ♗e3! ◆ **1. ♗c5!** (2. ♕b8, ♕c7,♕d6#), 1... ♖f4 2. ♕d2+! (2. ♕b2? ♖b4!) ♗d3,♖d4 3. ♕a5,♕xd4#, (1... ♗f4 2. ♕xh3).

ZERO-MOVER [F]

A trick problem, usually solved by rotating the board, or correcting an illegality.



1713

CHAROSH, Mannis
Fairy Chess Review 1937

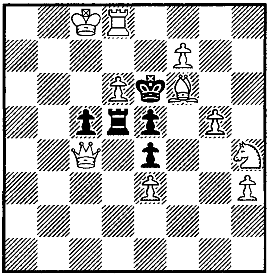
#0

1713: Position is illegal and should be rotated 180°: the black King is mated!

ZEROPOSITION

A position to which there is either no solution or the solution is irrelevant; it only serves as basis for twins which are created by modifying it, one modification at a time. Zeropositions are generally regarded as inferior means of making twins, as the resulting positions (even in the case of only two twins) differ from one another in more than one respect (example **1714** is an obvious exception to this).

⧗ Introduced by Bo Lindgren (1927-2011).



1714

LINDGREN, Bo
Eskilstuna Kuriren 1949

#2 Zeroposition
a) –♕c4, b) –♖d8; c) –♗f6; d) –♘h4

1714: a) **1. f8♕!** ♖~ 2. ♕g8# ◆ b) **1. f8♖!** ♔xd6 2. ♕a6# ◆ c) **1. f8♗!** ♔f7 2. ♕xd5# ◆ d) **1. f8♘+!** ♔f5 2. ♕f1#.

→ ***See also:*** *Twinning; Twins.*

≡ **Alias:** 0-Position.

ZIELLENKUNG (GER.)

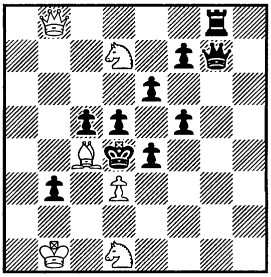
Literally "Decoy to the destination". Indirect maneuver: black piece is decoyed to a square where it will be captured later, usually on the mating move. There is a good example **1130** in *Palatz 1 Theme*.

ZIG-ZAG

This term has been used for two different things:

1. In one variation a piece plays to square A and then to square B. In another variation the same piece first plays to B and then to A. See **1715**.

2. A piece takes a (four or more moves long) Zig-Zag path. See **1716**.

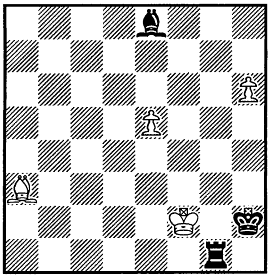


1715

STOLYAROV, Vitaly
"64" 1977

#2

1715: 1. ♕d6? ~ 2. ♕xc5#, 1... exd3 2. ♕f4#, 1... ♖c8! ◆ **1. ♕f4?** ~ 2. ♕e3#, 1... dxc4 2. ♕d6#, 1... ♕g3! ◆ **1. ♕h2!** ~ 2. ♕b2#, 1... exd3 2. ♕f4#, 1... dxc4 2. ♕d6#, 1... ♕g2 2. ♕e5#.



1716

PLATOV, Vassily N.;
PLATOV, Mikhail N.
Bohemia 1908

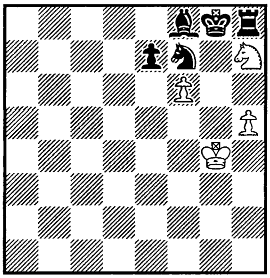
+

1716: 1. h7 ♖g2+ 2. ♔e1 ♖g1+ 3. ♔d2 ♖g2+ 4. ♔c1 ♖g1+ 5. ♔b2 ♖g2+ 6. ♔a1 ♖g1+ 7. ♗c1 ♖xc1+ 8. ♔b2 ♖b1+ (8... ♖c2+ 9. ♔b1 ♗g6 10. h8♕+ +–) **9. ♔c3 ♖c1+ 10. ♔b4 ♖b1+ 11. ♔a5 ♖a1+ 12. ♔b6 ♖b1+ 13. ♔c7 ♖c1+ 14. ♔d8** +–.

ZILAHI THEME [H]

A white piece which is captured in one *phase* mates in the other and vice versa.

⌛ Zoltan Zilahi (1903-1971).



1717

ZILAHI, Zoltán
Problem 1956

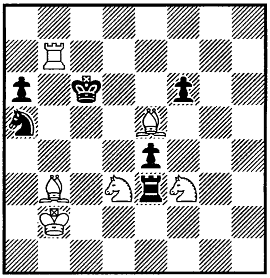
h#2*

1717: *1... h6 2. exf6 ♘xf6# ◆ **1. ♖xh7** fxe7 2. ♔h8 exf8♕#.

★ **Other examples:** 911, 912.

ZILAHI, CYCLIC [H]

Helpmate with three or more *phases*. The white unit which mates in one is captured in the next phase. The white unit captured in the last phase gives mate in the first one, thus closing the cycle.



1718

MOLNÁR, Árpád
2.pr Olympic Tourney 1982

h#2 5111

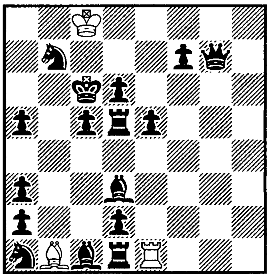
1718: **1. ♘xb3** ♖c7+ 2. ♔d5 ♘f4# ◆ **1. exd3** ♖b6+ 2. ♔c5 ♗d4# ◆ **1. fxe5** ♘fxe5+ 2. ♔d6 ♖d7# ◆ **1. ♘xb7** ♗c7 2. ♔b5 ♘d4# ◆ **1. ♖xf3** ♗d1 2. e3 ♗xf3# ◆ 5-fold cyclic Zilahi!

★ **Other example** 975.

ZILAHI, DOUBLE [H]

1. There are two thematic white pieces. In one solution one is captured and the other gives mate, in the other the roles are reversed. Furthermore, there are two other phases in which the roles are reversed in a similar way between these pieces (see **1719**).

2. There are four thematic pieces. ***A*** and ***B*** are captured and give mate in two phases. ***C*** and ***D*** are captured and give mate in two other phases (see **1720**).

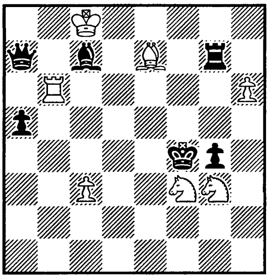


1719

BABIĆ, Milomir
2.pr Problem-Echo TT 1997

h#3 211.... b) ♟a5→e6

1719: a) **1. dxe1♕** ♗xd3 2. ♕b4 ♗f5 3. ♕b6 ♗d7#, **1. axb1♖** ♖xe5 2. ♖b6 ♖e7 3. ♗b5 ♖c7# ◆ b) **1. dxe1♗** ♗xd3 2. ♗a5 ♗c2 3. ♗b6 ♗a4#, **1. axb1♘** ♖e4 2. ♘c3 ♖a4 3. ♘b5 ♖a6#.



1720

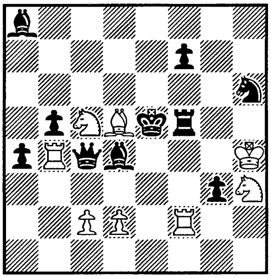
STUCKER, Bruno
1.pr Die Schwalbe 1989

h#2 b) ♟g4→g5; +e) ♟f5; d) ♚h3

1720: a) **1. ♖xe7** ♘f1 2. ♖e4 ♖f6# ◆ b) **1. ♗xb6** ♘h2 2. ♗e3 ♗d6# ◆ c) **1. gxf3** ♖e6 2. ♖g4 ♘h5# ◆ d) **1. ♗xg3** ♖b2 2. ♕g1 ♘xg1#.

ZILAHI, EXTENDED [H]

The unit which mates in one phase and another piece that is active in the mate position are both captured in the other phase and vice versa.

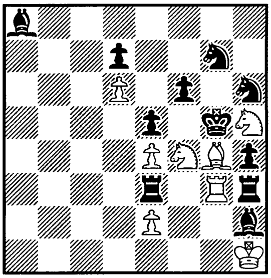


1721

PETKOV, Petko A.
2.pr Mat 1978

h#2 b) ♔h4→g2

1721: a) **1. ♗xf2** ♘f4 2. ♔xf4 ♘d3# ◆ b) **1. ♕xd5** ♘e4 2. ♔xe4 ♖e2#.



1722

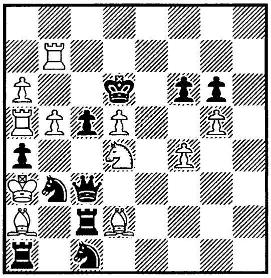
HEINONEN, Unto
Die Schwalbe 2000

h#2 4111

1722: **1. ♘xg4** ♘xf6 2. ♔xf4 ♖xg4# ◆ **1. ♘xh5** ♗f5+ 2. ♗xg3+ ♘xh3# ◆ **1. ♖exg3** ♘e6+ 2. ♔xg4 ♘xf6# ◆ **1. exf4** ♗f5+ 2. ♔xh5 ♗g6# ◆ Each thematic piece is captured twice.

ZILAHI, EXTENDED, CYCLIC [H]

In three phases of a helpmate twomover the roles of three thematic white pieces are cyclically changed: each one mates once and is captured twice. A **true cycle** occurs when each piece is once captured on the first, once on the second black move, and once survives and eventually mates, as exemplified in **1723**. Further, for a **pure cycle** the first white move must be an active sacrifice of a thematic piece, as shown in **1724**.

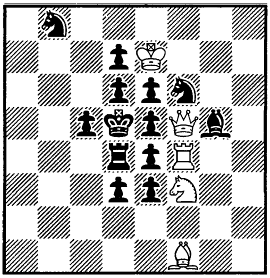


1723

GUROV, Valery
1.pr Probleemblad 2001 / dedicated to M. Parrinello

h#2 3111

1723: **1. ♕xa5** f5 2. ♘xd4 ♗f4# ◆ **1. ♕xd2** b6 2. ♘xa5 ♘b5# ◆ **1. ♕xd4** a7 2. ♘xd2 ♖a6#.



1724

FEATHER,
Christopher J.
3.pr Schach-Report 1993

h#2 b) ♗f1→g2; c) ♗f1→h3

1724: a) **1. exf3** ♖xd4+ 2. ♔xd4 ♕xd3# ◆ b) **1. ♗xf4** ♕xe4+ 2. ♔xe4 ♘h4# ◆ c) **1. exf5** ♘xe5 2. ♔xe5 ♖xf5#.

ZUGZWANG

Black or White is compelled to move to his own disadvantage.

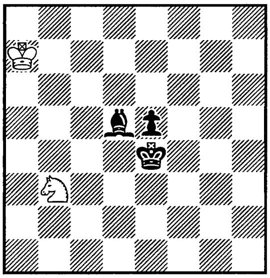
★ **See examples:** 11, 81, 335, 554, 626, 1013, 1162, 1466, 1470, 1607.

ZUGZWANG, RECIPROCAL [E]

1. Endgame theme: The position would be favourable for each side if it were the opponent's turn to move. In a try, White would end up being on the move; in the solution he forces a position with Black on the move.

2. In (logical) direct-mate problems: the same position is reached in a try play with White to move and in actual play with Black to move; in each case the obligation to move being detrimental. White, to avoid being on the move, makes a preparatory maneuver (foreplan) or chooses the right plan (option combination) to lose a tempo.

1725: **1. ♘c1** ♔e3 **2. ♔b6** ♔d2 **3. ♔c5** ♗g8 **4. ♔d6** e4 **5. ♔e5** e3 **6. ♔e4!** ♗f7 **7. ♔f3!** (7. ♔f4? ♗d5! and White is in zugzwang) **7...** **♗d5+ 8. ♔f4** (Black is in zugzwang) **8... ♗e6 9. ♔f3 ♗f7 10. ♔e4! ♗g6+ 11. ♔f4 ♗c2 12. ♔f3 ♗d1+ 13. ♔e4! ♗c2+ 14. ♔f3!** (14. ♔f4? ♗a4! and White is in zugzwang, e.g.: 15. ♔f3 ♗c6+ 16. ♔f4 ♗d5!) **14... ♗a4 15. ♔f4** (Black is in zugzwang) =.



1725

KASPARYAN,
Genrikh M.
Shakhmaty v SSSR 1952

=

★ **Other examples:** 75, 151.

≡ **Alias:** Mutual Zugzwang.

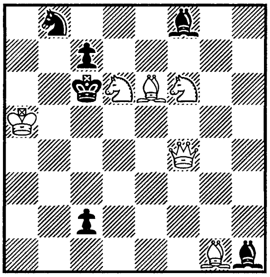
ŽUK THEME

A multi-threat try is defeated by as many black defences as there are threats. After the key these refutations are thematic defences met respectively by the threats in the try.

⌛ Henryk Žuk (1916-2001).

Pattern:

Žuk			
1	~	a	b
X?	AB	!	!
Y	*	A	B



1726

MAZUL, Waldemar
The Problemist 1998

#2

1726: **1. ♘fe8?** ~ 2. ♕a4/♕c4#$^{A/B}$, 1... ♗xd6!/cxd6!$^{a/b}$ ◆ **1. ♕b4?** ~ 2. ♕c5#, 1... ♗xd6 2. ♕b5#, 1... cxd6 2. ♕b6#, 1... c1♕! ◆ **1. ♗c8!** ~ 2. ♗b7#, 1... ♗xd6^{a} 2. ♕a4#^{A}, 1... cxd6^{b} 2. ♕c4#^{B}.

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"PATTERN THEMES": QUICK REFERENCE

Anti-Reversal
1.A a 2.B
1.B a 2.A??

Anti-Reversal, Cyclic
1.A a 2.B
1.B a 2.C
1.C a 2.A

Anti-Reversal, Pseudo, Cyclic
1.A a 2.B
1.B b 2.C
1.C c 2.A

Anti-Reversal 2
1.A ~ 2.B
1.B ~ 2.A??

Anti-Reversal 2, Cyclic
1.A ~ 2.B??/C??
1.B ~ 2.C??/A??
1.C ~ 2.A??/B??

Arnhem Theme
1.X? a 2.A, 1…b!
1.Y? b 2.A, 1…a!

Banny Theme
1.A? a!
1.B? b!
1.X a 2.B, 1…b 2.A

Banny, Complex Form
1.A? a 2.X
1.B? b 2.Y
1.X a 2.B, 1…b 2.A

Banny, Cyclic
1.A? a!
1.B? b!
1.C? c!
1.X a 2.B, 1…b 2.C, 1…c 2.A

Banny, Ideal
1.A? b 2.C, 1…a!
1.B? a 2.D, 1…b!
1.X a 2.B, 1…b 2.A

Banny, Inverted
*1…a 2.B, 1…b 2.A
1.A? a!
1.B? b!

Banny, Inverted, Cyclic
*1…a 2.B, 1…b 2.C, 1…c 2.A
1.A? a!
1.B? b!
1.C? c!

Barnes Theme
1.X ~ 2.AB
1.Y ~ 2.A
1.Z ~ 2.B

Bartolović Theme
1.X a 2.A, 1…b 2.B
1.Y a 2.C, 1…b 2.B
1.Z a 2.A, 1…b 2.D

Burmistrov Combination
1.X ~ 2.AB, 1…a 2.C
1.Y ~ 2.C, 1…a 2.A
1.Z ~ 2.C, 1…a 2.B

Carousel
1.X a 2.A, 1…b 2.B
1.Y b 2.C, 1…c 2.A
1.Z a 2.B, 1…c 2.C

Carousel, Counter
1.X a 2.A, 1…b 2.B
1.Y b 2.C, 1…c 2.B
1.Z a 2.C, 1…c 2.A

Change, Reciprocal
1.X a 2.A, 1…b 2.B
1.Y a 2.B, 1…b 2.A

Changed Play, Brabec Type (1)
1.X a 2.A, 1…b 2.B
1.Y a 2.C
1.Z b 2.D

Changed Play, Brabec Type (2)
1.X a 2.A, 1…b 2.B
1.Y c 2.A
1.Z d 2.B

Changed Play, Brabec Type (3)
1.X a 2.A, 1…b 2.B
1.Y b 2.A
1.Z a 2.B

Changed Play, Brabec Type (4)
1.X a 2.A, 1…b 2.B
1.Y a 2.C, 1…c 2.A
1.Z b 2.D, 1…d 2.B

Chepizhny Theme
1.X a 2.A, 1…b 2.D
1.Y a 2.B, 1…c 2.D
1.Z a 2.C, 1…d 2.D

Cycle, of Double Threats (N phases)
1.X ~ 2.AB
1.Y ~ 2.BC
.....
1.Z ~ 2.NA

Cycle, of Multiple Threats (N phases)
1.X ~ 2.ABC
1.Y ~ 2.BCD
.....
1.Z ~ 2.NAB

Cyclic Refutations, Complete
1.X? a 2.A, 1…b 2.B, 1…c!
1.Y? a 2.C, 1…c 2.D, 1…b!
1.Z? b 2.E, 1…c 2.F, 1…a!
1.K a 2.G, 1…b 2.H, 1…c 2.I

Cyclic Refutations, Incomplete
1.X? a 2.A, 1…c!
1.Y? b 2.B, 1…a!
1.Z? c 2.C, 1…b!
1.K a 2.D, 1…b 2.E, 1…c 2.F

Dombro-Lačný
1.X ~ 2.A, 1…a 2.B, 1…b 2.C
1.Y ~ 2.B, 1…a 2.C, 1…b 2.A

Dombro-Lačný, Complete
1.X ~ 2.A, 1…a 2.B, 1…b 2.C
1.Y ~ 2.B, 1…a 2.C, 1…b 2.A
1.Z ~ 2.C, 1…a 2.A, 1…b 2.B

Dombrovskis Paradox
1.X ~ 2.A, 1…a 2.B/!
1.Y a 2.A

Dombrovskis Theme
1.X? ~ 2.A, 1…a!
1.Y? ~ 2.B, 1…b!
1.Z a 2.A, 1…b 2.B

Dombrovskis, Cross-Closed (1)
1.X? ~ 2.A, 1…b 2.B, 1…a!
1.Y? ~ 2.B, 1…a 2.A, 1…b!

Dombrovskis, Cross-Closed (2)
1.X ~ 2.A, 1…a 2.C, 1…b 2.B
1.Y ~ 2.B, 1…a 2.A, 1…b 2.D

Dombrovskis, Defence-Based
1.X ~ 2.A, 1…a 2.C
1.Y ~ 2.B, 1…b 2.D
1.Z a 2.A, 1…b 2.B

Dombrovskis, Ideal
1.X? ~ 2.A, 1…b 2.C, 1…a!
1.Y? ~ 2.B, 1…a 2.D, 1…b!
1.Z a 2.A, 1…b 2.B

Đurašević Theme
1.A ~ 2.B, 1…a 2.C
1.B ~ 2.C, 1…a 2.A

Đurašević, Complete
1.A ~ 2.B, 1…a 2.C
1.B ~ 2.C, 1…a 2.A
1.C ~ 2.A, 1…a 2.B

Đurašević, Pseudo
1.A ~ 2.B, 1…a 2.C
1.B ~ 2.C, 1…b 2.A

Đurašević, Pseudo, Complete
1.A ~ 2.B, 1…a 2.C
1.B ~ 2.C, 1…b 2.A
1.C ~ 2.A, 1…b 2.B

Erokhin Theme
1.A 1…a 2.B
1.X ~ 2.B, 1…a 2.A

Erokhin, Double
1.A ~ 2.B, 1…a 2.C, 1…b 2.D
1.C ~ 2.D, 1…a 2.B, 1…b 2.A

Hannelius Theme
1.X? ~ 2.A, 1…a!
1.Y? ~ 2.B, 1…b!
1.Z a 2.B, 1…b 2.A

Hannelius, Cyclic
1.X? ~ 2.A, 1…a!
1.Y? ~ 2.B, 1…b!
1.Z? ~ 2.C, 1…c!
1.K a 2.B, 1…b 2.C, 1…c 2.A

Hannelius, Defence-Based
1.X ~ 2.A, 1…a 2.C
1.Y ~ 2.B, 1…b 2.D
1.Z a 2.B, 1…b 2.A

Hannelius, Ideal
1.X ~ 2.A, 1…b 2.C, 1…a!
1.Y ~ 2.B, 1…a 2.D, 1…b!
1.Z a 2.B, 1…b 2.A

Harkov Theme
1.X? a!/b!
1.Y a 2.A, 1…b 2.B

Kiss Theme
1.A 1…a 2.B, 1…b 2.C
1.B 1…a 2.C, 1…b 2.A

Kiss, Complete
1.A 1…a 2.B, 1…b 2.C
1.B 1…a 2.C, 1…b 2.A
1.C 1…a 2.A, 1…b 2.B

Lačný Theme
1.X a 2.A, 1…b 2.B, 1…c 2.C
1.Y a 2.B, 1…b 2.C, 1…c 2.A

Lačný, 2x4
1.X a 2.A, 1…b 2.B, 1…c 2.C, 1…d 2.D
1.Y a 2.B, 1…b 2.C, 1…c 2.D, 1…d 2.A

Lačný, Complete
1.X a 2.A, 1…b 2.B, 1…c 2.C
1.Y a 2.B, 1…b 2.C, 1…c 2.A
1.Z a 2.C, 1…b 2.A, 1…c 2.B

Le Grand Theme
1.X ~ 2.A, 1…a 2.B
1.Y ~ 2.B, 1…a 2.A

Le Grand, Double
1.X ~ 2.A, 1…a 2.C
1.Y ~ 2.B, 1…b 2.C
1.Z ~ 2.C, 1…a 2.A, 1…b 2.B

Le Grand, Double, Condensed
1.X? ~ 2.AB, 1…a!
1.Y ~ 2.A, 1…a 2.B
1.Z ~ 2.B, 1…a 2.A

Le Grand, Cyclic, 3 phases
1.X ~ 2.A, 1…a 2.B
1.Y ~ 2.B, 1…a 2.C
1.Z ~ 2.C, 1…a 2.A

Le Grand, Pseudo, Cyclic
1.X ~ 2.A, 1…a 2.B, 1…b 2.A?? c 2.A??
1.Y ~ 2.B, 1…a 2.B??, 1…b 2.C, 1…c 2.B??
1.Z ~ 2.C, 1…a 2.C??, 1…b 2.C??, 1…c 2.A

Le Grand, Cyclic, 3 phases
1.X ~ 2.A, 1…a 2.B
1.Y ~ 2.B, 1…a 2.C
.....
1.Z ~ 2.N, 1…a 2.A

Le Grand, Pseudo
1.X ~ 2.A, 1…a 2.B
1.Y ~ 2.B, 1…b 2.A

Lender Combination
1.A ~ 2.B, 1…a 2.C, 1…b 2.D
1.C ~ 2.D, 1…a 2.A, 1…b 2.B

Luukkonen Theme
1.X a 2.A, 1…b 2.A
1.Y(?) ~ 2.A, 1…a 2.B/!, 1…b 2.C/!

Mai 2 Theme
1.X ~ 2.AB, 1…a 2.CD
1.Y ~ 2.CD, 1…b 2.AB

Mai 2, Cyclic
1.X ~ 2.AB, 1…a 2.CD
1.Y ~ 2.CD, 1…b 2.EF
1.Z ~ 2.EF, 1…n 2.AB

Mate Transference
1.X a 2.A, 1…b 2.B, 1…c 2.A??, 1…d 2.??
1.Y a 2.A??, 1…b 2.B??, 1…c 2.A, 1…d 2.B

Mate, Changed
1.X a 2.A, 1…b 2.B
1.Y a 2.C, 1…b 2.D

Mäkihovi Theme
1.X a 2.AB
1.Y a 2.A
1.Z a 2.B

Mäkihovi-Robert Theme
1.X a 2.AB
1.Y ~ 2.A, 1…a 2.B
1.Z ~ 2.B, 1…a 2.A

Mäkihovi-Robert, Cyclic
1.S 1…a 2.ABC
1.X ~ 2.A, 1…a 2.B
1.Y ~ 2.B, 1…a 2.C
1.Z ~ 2.C, 1…a 2.A

Mochalkin Combination
1.X ~ 2.AB, 1…a 2.C, 1…b 2.D
1.Y ~ 2.C, 1…a 2.A, 1…b 2.B

Odessa Theme
1.X ~ 2.AB, 1…a 2.C, 1…b 2.D
1.Y ~ 2.CD, 1…c 2.A, 1…d 2.B

Odessa, Cyclic
1.X1 ~ 2.AB, 1…a 2.C, 1…b 2.D
1.Y1 ~ 2.CD, 1…c 2.E, 1…d 2.F
.....
1.Z1 ~ 2.YZ, 1…y 2.A, 1…z 2.B

Papack Paradox
1.X a 2.A, 1…b 2.B, 1…c 2.C
1.Y ~ 2.A, 1…a 2.B, 1…b 2.C, 1…c 2.D

Papack Cycle
1.X ~ 2.A(B?), 1…a 2.C
1.Y ~ 2.B(C?), 1…a 2.A

Pirrone Theme
*1…a 2.A, 1…b 2.B, 1…c 2.A, 1…d 2.B
1.X a 2.A, 1…b 2.B
1.Y c 2.A, 1…d 2.B

Reciprocal Moves
1. B1 2.X W2 2.A, 1…W3 2.B
1. B1 2.y, 1…W2 2.B, 1…W3 2.A

Reeves Cycle
1.A ~ 2.B
1.B ~ 2.C
1.C ~ 2.A

Rehm-Lačný Theme
1.X a 2.A, 1…b 2.B, 1…c 2.C
1.Y y 2.Z 2…a 3.B, 2…b 3.C, 2…c 3.A

Reversal 1
1.A 1…a 2.B
1.B 1…a 2.A

Reversal 2
1.A ~ 2.B
1.B ~ 2.A

Ricciardi Theme
1.X? ~ 2.A, 1…c!
1.Y? ~ 2.B, 1…d!
1.Z a 2.A, 1…b 2.B

Robert Theme
*1…a 2.AB..X
1.Y a 2.Z, 1…b 2.A, 1…c 2.B, 1…y 2.X

Rudenko Theme, 2 phases
1.X ~ 2.AB
1.Y a 2.A, 1…b 2.B

Rudenko Theme, 3 phases
1.X ~ 2.AB
1.Y a 2.A
1.Z b 2.B

Rudenko, Reversal Form, 2 phases
1.X ~ 2.AB, 1…a 2.C, 1…b 2.D
1.Y a 2.A, 1…b 2.B

Rudenko, Reversal Form, 3 phases
1.X ~ 2.AB, 1…a 2.C, 1…b 2.D
1.Y a 2.A
1.Z b 2.B

Rukhlis Theme
1.X a 2.A, 1…b 2.B, 1…c 2.A??, 1…d 2.B??
1.Y a 2.C, 1…b 2.D, 1…c 2.A, 1…d 2.B

Rukhlis, Condensed
1.X a 2.A, 1…b 2.B, 1…c 2.B??
1.Y a 2.C, 1…b 2.A, 1…c 2.B

Rukhlis, Cyclic
1.X a 2.A, 1…b 2.B
1.Y b 2.A, 1…c 2.B
1.Z a 2.B, 1…c 2.A

Rukhlis, Distributed
1.X a 2.A, 1…b 2.B
1.Y a 2.C, 1…c 2.A
1.Z b 2.D, 1…c 2. , 1…d 2.B

Rukhlis, Extended
1.X a 2.A, 1…b 2.B, 1…c 2.C,
1…d 2.A??, 1…e 2.B??, 1…f 2.C??
1.Y a 2.D, 1…b 2.E, 1…c 2.F,
1…d 2.A, 1…e 2.B, 1…f 2.C

Rukhlis, Ideal
1.X a 2.A, 1…b 2.B, 1…c 2.C, 1…d 2.D
1.Y a 2.E, 1…b 2.F, 1…c 2.A, 1…d 2.B

Shedey Theme
1.X a 2.A, 1…b 2.C
1.Y a 2.D, 1…b 2.A
1.Z ~ 2.A, 1…a 2.E, 1…b 2.F

Stocchi Combination
1.X a 2.A, 1…b 2.B
1.Y c 2.A, 1…d 2.B
1.Z c 2.C, 1…d 2.D

Super Tura Theme
1.X a 2.A 3.B, 1…b 2.B 3.C, 1…c 2.C 3.A
1.Y a 2.B 3.A, 1…b 2.C 3.B, 1…c 2.A 3.C

Sushkov, Complete
*1…a 2.A, 1…b 2.B
1.X ~ 2.A(B?), 1…b 2.C, 1…x 2.B
1.Y ~ 2.B(A?), 1…a 2.D, 1…y 2.A

Tura Theme
1.X a 2.A 3.B, 1…b 2.B 3.A
1.Y a 2.B 3.A, 1…b 2.A 3.B

Tver Theme
1.A ~ 2.B
1.C ~ 2.D
1.X a 2.A, 1…b 2.B, 1…c 2.C, 1…d 2.D

Twente Theme, 2 variations
1.X a 2.AB, 1…b 2.AB
1.Y a 2.A, 1…b 2.B

Twente Theme, 3 variations
1.X a 2.ABC, 1…b 2.ABC, 1…c 2.ABC
1.Y a 2.A, 1…b 2.B, 1…c 2.C

Urania Theme
1.A
1.X ~ 2.A
1.Y a 2.A

Vladimirov Paradox (1)
1.X a 2.B
1.Y a 2.A

Vladimirov Paradox (2)
1.X? a!
1.Y a 2.A

Vladimirov Theme
1.A? a!
1.B? b!
1.X a 2.A, 1…b 2.B

Vladimirov, Cross-Closed (1)
1.A? b 2.B, 1…a!
1.B? a 2.A, 1…b!

Vladimirov, Cross-Closed (2)
1.A? a 2.C, 1…b 2.B
1.B? a 2.A, 1…b 2.D

Vladimirov, Ideal
1.A? b 2.C, 1…a!
1.B? a 2.D, 1…b!
1.X a 2.A, 1…b 2.B

Volgograd Theme
1.A ~ 2.B, 1…a 2.(C)
1.D ~ 2.A, 1…a 2.B

Zagoruiko Theme, 3x2
1.X a 2.A, 1…b 2.B
1.Y a 2.C, 1…b 2.D
1.Z a 2.E, 1…b 2.F

Zagoruiko Theme, nxm
1.A a 2.A_1, 1…b 2.A_2, … 1…m 2.A_m
1.B a 2.B_1, 1…b 2.B_2, … 1…m 2.B_m
. . . . .
1.N a 2.N_1, 1…b 2.N_2, … 1…m 2.N_m

Zagoruiko, Cyclic
1.X a 2.A, 1…b 2.B
1.Y a 2.B, 1…b 2.C
1.Z a 2.C, 1…b 2.A

Zagoruiko, Distributed
1.X a 2.A, 1…b 2.B
1.Y a 2.C
1.Z b 2.D
1.K a 2.E, 1…b 2.F

Zagoruiko, Nanning
1.X a 2.A, 1…b 2.B
1.Y a 2.B, 1…b 2.C
1.Z a 2.D, 1…b 2.A

Zagoruiko, Threat-
1.X ~ 2.A, 1…a 2.D
1.Y ~ 2.B, 1…a 2.E
1.Z ~ 2.C, 1…a 2.F

Žuk Theme
1.X? ~ 2.AB, 1…a!/b!
1.Y a 2.A, 1…b 2.B

Korice • Переплёт • Cover • Pärm • Couverture • Cubiertas

Vladimir Vuksan

Računarska obrada teksta • Компьютерная подготовка текста • Text composition •
Texterstellung • Composition de texte • Texto composición

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Rédacteur technique • Redactor técnico

Svetlana Ignjatović

Štampa:
JP "Službeni glasnik", Beograd

Printed in Serbia 2012

CIP – Каталогизација у публикацији
Народна библиотека Србије, Београд

794.1(031)

VELIMIROVIĆ, Milan, 1952-
Encyclopedia of Chess Problems : themes and terms : Milan Velimirović, Kari Valtonen. - Beograd : Šahovski informator, 2012 (Beograd : Službeni glasnik). - 519 str. : ilustr. ; 24 cm

Tiraž 700. - Registri.

ISBN 978-86-7297-064-7
1. Valtonen, Kari, 1954- [аутор]
а) Шах – Енциклопедије
COBISS.SR-ID 193541388

ENCYCLOPEDIA OF CHESS PROBLEMS

Every fan of chess composition can find something of interest in this book. I personally find appeal in most aspects of the book, but, being biased by my personal composing activity, particularly so in the core parts referring to themes and terms. For me, browsing through these extensive parts has been a fascinating "journey among the stars".

This comprehensive encyclopedia is something really special in the field of chess composition and will be enjoyed by chess players as well. It is a must-have for the library of all lovers of chess problems and studies.

Uri Avner, *Honorary President of the WFCC*

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ISBN 867297064-0
9 788672 970647